TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

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TO CORRESPONDENTS.

As Monday, Feb. 23, will be celebrated as Washington's Birthday, it will be necessary for THE MIRROR to go to press earlier than usual on the number to bear date of Feb. 28. Correspondents therefore must forward their letters for that number at least twenty-four hours earlier than usual.

IN OTHER CITIES.

SAN FRANCISCO.

The Alcazar co. appeared in Fabrice Carre and Paul Bilhaud's three-act comedy, My Daughter-in-Law, Jan. 19-25, under the direction of Charles Francis Shaw. The comedy, Frenchy, smart and epigrammatic, was handled adequately. This was its first time here. Occupant with its introduction was that of Alice Trent Hunt, the Alcazar's new leading woman. Miss Hunt fits her middle name capitally. The remainder of the cast included Bennet Hastings, George Osborne, Albert Morrison, Clifford Dempsey, Walter Belasco, Frank Bacon, Harry Rowe, Adele Ballardo, and Ora Waldrop. The Christian plays out the week 26-1.

That knockabouteable, lively, "gaggable" farce-comedy, A Night on Broadway, kept the boards at the California 19-25 with Charles A. Murray and Ollie Mack leading the bill in their own peculiar line. When a play fails to draw audiences to the Central, it's like a wind-mustard-plaster. As yet, there has never been a failure in the history of the house. Lovers of the hair-breathing thrillers go thither in swarms. Just as it was the week ending 25 with Theodore Kremer's latest effort, The Angel of the Alley. The Central Stock co. took good care to give a production worthy the play. Its successor will be The Dangers of Paris 26-1.

That pretty, bright and tuneful opera, The Princess Chic, arrived at the Columbia 19, and finished out a good week, ending 25. The attraction was superior to that here last season. Vera Michelena, a San Francisco, who joined the co. about a year ago, willing to begin in a small part, appeared in the title role (the largest part), and achieved a distinct hit. Louis James and Frederick Warde 26-1 in The Tempest and 2-6 Francesca da Rimini. Anna Held in The Little Duchess 9-15. Ariadne 16-22. William Gillette 23.

The third week of Barbara Fidgetty at Fischer's saw no falling in the crowds 19-25. The farce runs merrily and brightly along to S. R. O. at every performance. Maude Amber continues to receive unanimous encores for her sweet singing of "Queen Down, My Drooling Star." That new song of Silvio Rosse, "Keep Away from Heaven," has many laughable qualities. The burlesque will undoubtedly run along well until things are perfected for the surprise production of Hotty-Totty, which will be given with the burlesque on Quentin Jhohn as a double cast. George de Long has been secured for Hotty-Totty in the role in which Fritz Williams made a hit in New York.

If any one interested in O'Neiland, nata Nazon O'Neil's greatest play, answer Macbeth. The play was put on at the Grand 12 to run a week. It proved so good a business, however, it was not withdrawn; but ran along until 25 to transient business. Miss O'Neil has a subtle antagonistic charm that is irresistibly felt. E. J. Ratcliffe was interested with the part of Macbeth. So it said, he came of genealogically with R. Charles Millward was good as Banquo. The Macduff of Herschel Mayall was given with an intelligence and vim characteristic of anything this clever actor touches. Seasonally, the production left nothing to be wanted.

The final week, ending 24, of Harry Corson Clarke and his excellent stock co. in What Happened to Jones at the Republic was well patronized. Ralph Stuart and his co. arrived 26, appearing in The Harder Strength and Hearts at Arms, to a full house. His engagement will run six weeks. The second week, 1-7, The Count of Monte Cristo will be presented.

At the Tivoli the holiday gaiety-colony, Jack and the Beanstalk, was withdrawn 19 to make room for an elaborate revival of The Mikado. The opera ran out the week 22 to very good business, considering the weather. The cast is: Mikado, Paris Hartman; Nanki-Poo, Oscar Lee; Ko-Ko, Edward Webb; Pooh-Bah, Arthur Cunningham; Pish-Tush, Joseph Fogarty; Yum-Yum, Pitti-Sing, and Peep-Bo, Bertha Davis; Katisha, Hynes, and Frances Graham, respectively; Katisha, Cora Reese. The opera is for an indefinite period. It will be followed by Patience and Iolanthe.

Adele Stoneman made her first professional appearance here 19 as Lorraine in The Princess Chic at the Columbia. She is the daughter of the late Governor Stoneman, of California.

The engagement of Charles Francis Bryant, the stage director of the Alcazar Theatre, and Marion Cravens, who played leading roles in the Alcazar Stock co. last season, was announced here 18. Miss Cravens is one of two daughter of Colonel Hamilton G. Jones, of North Carolina. Mr. Bryant, who has been stage director at the Alcazar for several seasons, comes of an old California family; his father, Charles Burton Bryant, came here in the early fifties. He is a graduate of the State University, at Berkeley, a member of the Bohemian Club, and popularly known in the theatrical field. The date of the wedding has not yet been decided.

The ladies' auxiliary of the Congregation Kenesseth Israel, San Francisco, gave a vaudeville entertainment at the Alhambra 22. A feature of the programme was an operetta by the young members of the Pacific Hebrew Orphan Asylum.

The Bohemian Club presented Captain Rackett at Hermann's Hall 17 to a good audience. In the cast were Frank H. Davis, Albert T. McGill, Roy S. Tenny, Joseph R. Hickot, Frederick G. Lucas, Jr., Hiram G. R. Tenny, J. M. Cusick, and Irene K. Carroll, all of whom acquitted themselves with credit.

Wallace King, a colored actor, who has often amused the people of this coast with his songs and jokes, arrived here 21 from Melbourne, Australia, on the steamship "Ventura." On the way over he became insane. Papers in his possession show he was to fill an engagement East with Ernest Hogan. At present he is in the San Francisco Detention Hospital.

There has been a rumor hereabout that Stair and Havelin had secured a lease of the Grand Opera House from Messrs. Ackerman and Bishop for a number of years. The Grand people, when asked about the matter, said it was all in the wind. What Stair and Havelin did do, when they were here 20, en route to Los Angeles, was to perfect arrangements with the Grand managers, whereby for a period of several months, next year, plays controlled by Stair and Havelin, subject to the selection of the local management, are to be presented at the Grand on a percentage basis.

Madame Fabbri-Mueller, the veteran artist, for thirty years a resident of San Francisco, and before coming here the prima donna of the Imperial opera houses of Vienna and Berlin, the Italian opera of Covent Garden, and the Royal Oratorio Society of London, was honored by her many friends here the 21st by a testimonial at Steinway Hall. The occasion was her seventy-first birthday. The programme began with the "New York Herald" prize play, Hearts, a one-act comedy, by W. Edward Geldes (Omnia Vincit Amor). The cast: Mrs. Cavendish, Mrs. Russell Avery; Marion Carew, Ruby Wheeler; Lucy, Cleo Blanchard; Dwitts, Richard Marion Bennett, and Jervise Barlatier, Alfred Frederick. It was given an excellent rendering. Paul Gerson was the stage director. The Obstinate Family was also given under the stage direction of Mr. Gerson, by Alfred Frederick, Beatrice Blackmar, R. M. Bennett, Anna Jordan, Lulu Doyle. Between these two one-acts, there were singing and dancing and instrumental staging, popular and classical, by Miss Tolon, Angelo Fabbri, N. Pouvretein, Irvin M. Bibo, Helen Darling, Max Eugene. Then followed Der Mord in der Kohlenseerysane, Schwank in ein act, Von A. Bergen. Personen: Anton Traunthaler, rentier, Fritz Rambach; Charlotte, seine frau, Rita de Bovey; Pollmann, ihr cousin, Ernest Detterbeck; Mistelbach, Benno Hirsch; Jacob Diener, A. Fritz; ein Dienstmadchen bei Traunthler, Ort der Handlung-Wien, zeit Gegenwart.

March 5, 6, the members of the Stanford University English Club will present Beaumont and Fletcher's old English play, The Knight of the Burning Pestle. The costumes of the players will all be of Elizabethan mode.

Osvip Gabrilowitsch will, under the direction of Will L. Greenbaum, give three concerts at the Alhambra Theatre Feb. 3, 5, and 7.

"The Kilties are comin'" to the Alhambra for one week, beginning Feb. 23, under the local eye of Will L. Greenbaum.

The funeral of Etta Butler, daughter of John Butler, of San Francisco, and a member of The Liberty Belles co., New York, where she died of typhoid fever about a fortnight ago, took place here the forenoon of Jan. 17. The impressive services were conducted by the Rev. William Maxwell Reiliv, at St. Paul's Episcopal Church, of which Miss Butler was a member. There was a large number of sorrowing friends at the services, prominent among whom were many members of the theatrical profession. The interment was made at Odd Fellows' Cemetery, where the remains were cremated. The pall bearers were: John Barrett, Theodore F. Bonnet, L. Cofer, James Donaldson, Robert Buchrach, and Stowe Fordy. Nevada Hoffman, formerly with The Liberty Belles co., came with the body from New York. Miss Butler left an members of her family John Butler, father; Mrs. A. H. Bishop, sister, and Louis Butler, brother.

Madame Sarah Walden will give two concerts at the Alhambra, under the direction of M. Bonnigsen, Feb. 2 and 4.

At Steinway Hall Feb. 10, 12, and 14, Mlle. Belle de Lussan will, under the local management of Will L. Greenbaum, give three song recitals.

A new $75,000 opera house will soon go up in Third Street, between "C" and "D," San Bernardino. Property was purchased for the purpose 14 by San Bernardino and Redlands capitalists. The new house will be modern in every particular.

The manner in which George Lask has stage-managed Barbara Fidgety at Fischer's, since it began its run, shows he is an artist to his finger tips.

The German population turned out in name to the San Francisco Turn Halle 25 to see Robert and Bertram; or, The Happy Tramps. The comedy was put on excellently, and the Germans seemed to enjoy themselves from beginning to end.

CHAS. EL JAMES MITCHELL.

DETROIT.

No more pleasing form of entertainment has been forthcoming the present season than that offered by Charles Hawtrey and his co. at the Detroit Opera House 19-24 in A Message from Mars. It had initial remarkable interest here, and the very flattering reports that have come to us of its reception in the East is not to be wondered at, for it deserves words of great commendation, being a clean, healthy play and highly entertaining. It comes to us at an opportune time when pretty and romantic drama have had full sway for several weeks, and the change is appreciated. Mr. Hawtrey's acting is well nigh perfect and his charming personality is most pleasing. To say that he met with a cordial reception here would be a mild statement, for the extremely large audience which greeted him the opening night gave him unmistakable signs of their hearty approval of play and players. While the co. surrounding Mr. Hawtrey is quite equal to the demands made upon it, there are only four who are required to do great work, they being Mr. Hawtrey himself, Fred Thomson, H. Stephenson as the Messenger, and Frances Belmont as Miss de Vaughan. Mr. Hawtrey's work is a treat, and as he has much to do, a great part of the success is due to his very clever portrayal of the tramp. Mr. Stephenson, as the Messenger, has evidently studied his requirements, and merits the occasion with the spirit of the true artist. Miss Belmont is rather disappointing in that she cannot act and has no voice to speak of, although possessing a pleasing face and attractive figure. Hettie Bartholl has little to do as Miss Farnum, but that little is well done. A Chinese Honeymoon is the vehicle.

Ida Hopkins is the bill at the Lyceum Theatre 12-24, with Rose Melville as the quaint, awkward Hoosier girl. Ida Hopkins is by no means new here, but is a prime favorite to judge by the reception accorded at the opening overture. Miss Melville shows signs of great improvement in her handling of the gawky little country girl. Her support is practically the same as has been associated with her since the play was first produced. Paul Scardanon, as Obadiah Quince, gave a presentation that was heartily enjoyed by his audience. John Virton as Billy Sparrow, Louis Morrell as Anthony Hart, Louise Orcutt as Ida Fairfax, and George H. Maxwell as Pa Hopkins are well cast. Victoria Wallace, as Tilda Jane Hopkins, both sings and dances well. Others actively cast are Beth Miller, Elsie Hackney, Mary Atherton, and Edward Barton. In addition to the play proper, many specialties are introduced that are entertaining and diverting. Lyceum Lass 26-31.

After an absence of several years The Bandit King is being revived at the Whitney, with an unusually strong co. headed by John J. Farrell. It is a lively musical melodrama, and therefore lends itself to the talents of this house. John J. Farrell displays the qualities in the title role, and proves his ability as a skilled humorist. Bertha Welch, Marie Pelger, as a half breed Indian maiden, Jonathan Hope, Jr., as the lovers, Dunbar and Dunbar, Miss Abbott and Mr. Bunce, as Queen John, was very good, and deserved much credit. It is a well staged play, and the scenic showing of the wild mountains with groups are very realistic. It would hardly be fair to have our position of the four-footed actor, the trained horse of Farrell, that was quite an important adjunct to the piece, displaying intelligence and training that was remarkable. McFadden's Row of Flats 26-31.

A Chinese Honeymoon at the Detroit Opera House Jan. 26-31 is quite the most pretentious musical offering that has graced Detroit's stage this season, and this is a substantiation of what has gone before. Toby Claude got in his fine work in the title role of the piece. John Ed. Rooney as Mr. Thompson is funny in the superlative degree and he shows well. Edward Gheer as Tom Hopkins was popular. Belle Harper as Mrs. Thompson was winsome. Edmund Lawrence as Hong Chow, C. H. Tribus as Ah Long, are both possessors of good voices. As could remember the never failing Hawtrey twins, as laughable as Mr. Thompson's nephews, they proved. Other prominent in the large co. are W. H. Clarke, May Tom Brooks, Edith Elliott, Frances Knight, Geraldine Bruce, Green Wallace, and a chorus numerically large. The Two Orphans 2-7.

Lyceum Theatre is offering week Jan. 26-31 the first local presentation of Lovers' Lane. Walter Hackett, of the Rev. Thomas Sheridan from some adaptation of Lillian Bennett as Simplicity Johnson showed much ability in this particular line of work, giving one of the best performances seen in this city for some time. Mrs. W. A. Brady was entirely cast as the housekeeper. The balance did their or her little well and managed with Browning, Florence Webster, Mary Kary, Isabelle Bowman, Geo. Overtion, Charles Rockwell, Frank Martwell. George Sydney in Busy Izzy week. Frank Martwell.

The Whitney Theatre regulars would hardly call a season complete without a visit from the immortal McFadden's Row of Flats, which is holding the boards of this theatre week 26-31. The merriest part of a time is in progress thereby and the capacity of the house is taxed at every performance. This last issue of the date is in every way better than any of its predecessors, furnishing entertainment of a unique cast nature, having been built solely for laughable purposes. There is a plentiful distributing of laughable lines which are good. Arthur Whitney as McFadden was popular and his rendition of "Mr. Dooley" was well received. Lillie Hart has a fetching way of singing her songs. Other contributors were the Rappelling Four, Fitton Brady, Alexandria Brothers, and Ella Phelps. The Minister's Daughter is the next booking.

Owing to the sudden illness of Rose Melville, who played Ida Hopkins at Lyceum Theatre 19-24, the Saturday performances were cancelled to the disappointment of two of the largest audiences of the week. Unfortunately Miss Melville's understudy was absent, having been called out of town to attend her dying husband. Miss Melville played to overcrowded business here, the entire house having been sold out in advance. She had been feeling ill for some days, but could not be induced under the circumstances to take a rest, until Saturday morning she found herself too ill to leave the hotel. The attack was a bronchial affection and from last reports she has improved sufficiently to resume her co. at Grand Rapids the end of the week.

The visit of Jaroslav Kocian Sunday evening 24 served to bring out a large audience and was a most enjoyable affair.

Colonel J. M. Wood en route to Grand Rapids registered at the Russell House 26. Mr. Wood was accompanied by the following ladies and gentlemen lately engaged for the stock co. to be offered at his Grand Rapids theatre: Hallett Thompson, William Riley Hatch, Victor Mosley, Alice Riker, Mabel Montgomery, Helen Ware, and Joseph Fitzpatrick.

A. FRANCIS.

SPRINGFIELD, MASS.

Harry Gilfoil, supported by the Liberty Belles, appeared at the Court Square Jan. 27 to good business. If Gilfoil ever sees at one time all the things he imitates he'll have a whole menagerie. Owing to the sudden illness of Harry Linton, the leading man, Neil Cafferty took his part at short notice and played it creditably. Violet Dale, Katie Rooney, and the girls were all there. There was much commotion preceding Virginia Harned's presentation of Iris 28. Rev. John Cotton Brooks, Episcopalian, entered a protest against the play being presented, basing his action on a synopsis of the play, and he was promptly reinforced by Rev. Bradley Gilman, Unitarian, and Rev. Newton Hall, Congregationalist. Mayor Stone was ill and the other two members of the Exhibition License Committee were suddenly called to Boston, so the clergymen sought in vain for some one to protest till the day of performance; then it was decided to take no action. The ministerial and newspaper discussion resulted in a very large house, that appreciated the effective art of Miss Harned. Henry Jewett, and the able co. Iris is hardly a play for a Sunday school dramatic club to take hold of, yet there is a moral to it that you don't have to dig for. Worse plays have been given here without protest. E. S. Willard, who only visited Springfield for the first time last season, liked and was liked so well that he booked for four performances 26-31, and there were very few seats to spare at any of them. The Cardinal, David Garrick twice, and Tom Pinch was the repertory, and the engagement was thoroughly enjoyable, every characterization being that of a consummate artist. The co., too, was most excellent; Maud Fealy and Rose Beaudet were familiar favorites, and Bassett Roe, A. S. Homewood, J. J. Bartlett, and H. Barfoot won positions. Booked so far for February are Nell Burgess in The County Fair 3, Hungarian Band 7, Eugenie Blair in Zaza 11, Hearts of Oak 12, Ethel Barrymore 19, Mary Mannering 23, When Johnny Comes Marching Home 24.

East Lynne in a crushed version was the New Gilmore's attraction 26-28, with Rebecca Warren as the star, and business was good. Miss Warren plays the part with more expression than the traditional Lady Isabel, and plays it well. William J. Ross as Archibald Carlyle was notable in the support. The last half of the week was given to Theodore Kremer's For Her Children's Sake, which made a good impression on its visit to the Court Square a couple of months ago. Sidney Herman is featured, but it is before the wonderful La Mont children hold the master of the stage. The co. is good and large houses prevailed at the six performances. Uncle Josh Spruceby 2-4. Over Niagara Falls 5-7.

At the Grand Opera House 26-28 was East Lynne also, Grace G. Hamilton being the star, and there proved as lovely an further down town. Miss Hamilton uses the familiar version of the play and many liked it better. She is effective and strong in the emotional scenes. The Sir Francis Levison of George Crossley was excellent and Nellie Beverly also scored as Aunt Cornelia. The last half of the week Stuart and Willmore's Octoroons played a return with a strong theatrical co. The lottery of Jim Walcott was more spiritual than before, he having a new sparring partner, Sweet Clover 2-4. For Love and Honor 5-7.

The Bijou had another bill of good vaudeville week 26-31, with Mary Hampton featured in a new sketch by Edward Hoy, entitled The Melodrama. Miss Hampton, who is treasured in so many memories as the Maid Marian and in leaving the Wife, has since had experience in vaudeville, with the assistance of William Davis and George Chandler, made effective the little bit of satire. The Cornelius Four made another hit with their singing. James F. Kelly and Dorothy Kent had their bright sayings, though C. Devin Tell some old and rusty ones, but hasn't succeeded in letting that song in which he admits people in the audience for butts for his verses. It stands more than it plays and Gerard's valet or typewriter ought to draw it. If the house manager (Mr. Hoffman) had a chance to see the blackface act, he would never give "Samuel" black. Tooley and Brady appeared in Irish songs and dances, and those of the Hindoman Family, filled in a Roman quartette, the same old graceful dancing and other striking events. West 2 Gardenville 3-5.

General Manager Cleary, of the Natural and New Gilmore theatres, with consent, approached before the Exhibition License Committee asking for a reduction in the license for these two houses. It was shown that the present compulsory fee, $1.50 a day, which was made when it was raised two years ago from $1 to $2, was higher than most any other city in New England, fluctuating changing by the day, whether one or two performances are given, while elsewhere a yearly rate is used. Letters presented in evidence showed this yearly license fee as follows: Boston, $5; New Bedford, $250; Salem, $175; Holyoke, $125; North Adams, $60; Lowell, $200; Fall River, $225; Fitchburg, $50; Taunton, $5; Bridgeport, $100; Hartford, $175; New Britain, $50; Pittsfield, $50 and $175; Worcester, $1 a day. Decision was reserved.

EDWIN DWIGHT.

KANSAS CITY.

It has been seven years since Kansas Citians have seen Kyrle Bellew, and his appearance here at the Willis Wood Jan. 26-31, in a dramatization of Stanley Weyman's stirring novel, A Gentleman of France, was a most welcome one. Large audiences were in attendance at every performance and seemed well pleased with both play and players. The book critics were inclined to be rather severe with the play itself and agreed that it was only Mr. Bellew's fine acting that saved it from the commonplace. The production was elegantly staged and mounted, and the stirring situations followed one another in quick succession. Mr. Bellew played the role of Gaston de Marsac with an ease and grace that was entrancing. Gretchen Lorne played the part of Lady Du Vire in a highly satisfactory manner. Herbert Percier as Henry of Navarre, Frank Rose as Vicomte Turenne, Henry Hallinger as Diane Polti, and Lewis Cheney as Chancellor of Queen Margot, completed the Bellew Lyric Opera co. 2-7. William Gillette 9-11. Sam Tay 12-14.

Willis Collier's latest play, A Texas Steer, was the attraction at the Auditorium Jan. 26-31. George Parsons and Isabelle Dwyer were featured in the production and were supported by a very capable co. Mr. Parsons was seen to excellent advantage as A. Ramsey Smith. He carried the central situations of the play excellently, giving his character an air of authority. Isabelle Dwyer as Lucky Burkett was all that the part needed and her professional display of beautiful gowns was an attractive feature. The title of Texas Steer was impersonated by Nelle Robinson. Ray Dorsey and Ella Rock made a pleasing picture. E. G. Hurley, Albert Torrington, J. F. Bennett, Claude Dwyer Meadows, and Lucile Park also deserve mention. Good stage settings were in attendance throughout the week. Andrew Robson in Richard Carvel 1-7.

The excellent character of plays being offered at the Gayety Playhouse by Miss Berkeley's players is not only drawing attention to the new stock co., but is drawing the people to the B. R. O. this having been in frequent use of late. For the week of Jan. 25 Gillette's great play, Secret Service, was the bill and was given a most worthy presentation. M. J. Alsop assumed the role of Captain Thorne and added another to his growing list of successes. Adele Block was cast as Edith Varney, and she appeared to good advantage. Minnette Barrett made a distinct hit in the role of Caroline Mildred. Kate Blanche, Frank Gheen, Dwight Allen, and Frank Robinson are to be commended for well played parts. The production was well staged and mounted. Mrs. Dear's Reputation 1-7.

E. Hilliar Kent in The Gypsy and the Lady was the bill at the Grand Jan. 25-31, doing a good business. Mr. Kent's interpretation of the role of Teddy North was an excellent one; he infused a dash and spirit into the character that was delightfully natural. Hilarious Harwes assumed the role of Mrs. Weston and did well in spite of a severe cold. Joe, Pete and Dave, the three cowboys, were excellently cared for by Rapley Holmes, Joseph W. Maguire, and John T. Larkin, respectively. Jennette Northern made a charming Hilda. Matilda Wallace, a Kansas City girl, made much of the small part of Molly Larkin and Benjamin Bradbury appeared to good advantage as the half breed Indian, Jim. Other principals in the cast were Arthur Christian, E. G. Salter, and Josephine Florence Shepard. The production was elegantly staged and mounted. The Suburban 1-7. The Princess Chic 8-14.

The Darkest Hour held the boards at the Gillian Jan. 25-31, playing to the usual large audiences. The production was unusually well staged. Charles A. Gardner headed a very capable co., his singing making quite a hit. Principal roles were played by William A. Tully, Jack F. White, Charles Wells, Carrie Le Moyne, and Blanche Boyer. The King of Detectives 1-7.

The Green Room Club is the name of an organization recently established here to promote amateur theatricals among the young people. It has its origin with the ushers of the Willis Wood Theatre, but has lately widened its scope and taken in members outside of the theatre. Elwood Prawley has been elected president and Hal Donohue secretary, and the members include both young men and women. Their intentions are to start with light plays or sketches with the idea of furnishing amusement at social or lodge entertainments and later will probably produce something on a finer scale. A Doll's House, Magda, and The Sunken Bell all being under consideration. A director has not yet been secured, but will be announced in the near future.

The Mexophone Minstrels, who made such a tremendous hit at the Live Stock Association's "Smoker" at Convention Hall, recently, have been prevailed upon to repeat their performance so the ladies may have a chance to attend. Feb. 11 is the date set and another enjoyable evening is in prospect.

D. KEEDY CAMPBELL.

ST. PAUL.

Charles B. Hanford played a three nights and matinee engagement at the Metropolitan Opera House Jan. 22-24 to good audiences, presenting The Taming of the Shrew, Much Ado About Nothing and The Old Guard as a curtain-raiser. Mr. Hanford as Petruchio gave to the part an intellectual and powerful interpretation. Marie Drofnah made a very favorable impression in the difficult role of Katherine. Miss Drofnah shared honors with Mr. Hanford. The Grumio of Robert Lee Allen was an excellent characterization deserving of especial mention. Commendable work was presented by Fred Hight as Baptista, Irving Knight as Lucentio, Frederick Forrester as Hortensio, Rose Curry as Bianca. Others in the cast sustained their roles creditably. In Much Ado About Nothing Mr. Hanford's Benedick was an admirable impersonation. Marie Drofnah created marked admiration in the role of Beatrice. Fred Hight was a distinctly good Dogberry. Robert Lee Allen scored well in the part of Verges. Frederick Forrester's Don Pedro was an excellent portrayal. Rose Curry was a comely Hero. Stuart Beebe, Irving Knight and balance of the cast offered good work. San Toy was the attraction 25-28 and proved an entertainment that afforded genuine pleasure to an audience that tested the capacity of the Metropolitan at the opening performance. San Toy is a most enjoyable musical comedy, beautifully staged. The richness and beauty of the costumes created expressed admiration. The comedy is new and effective. Isabel Hall was a charming San Toy. She sang and enacted the role with delightful dash and spirit that captivated the audience. Samuel Collins as Li evidenced his ability as a comedian. His duet and dance with Nellie Lynch made an emphatic hit. Hobart Smock was a manly Captain Bobbie Preston. Mr. Smock's rich, powerful voice was heard to advantage in his song, "Tommy Atkins," and received several encores. George Forteesue as Yen How was decidedly funny and won marked favor. Barney Lamber as the Emperor had a life-like make-up. Nellie Lynch as Dudly is a graceful dancer, and her song, "Rhoda," won pronounced favor. Nagle Berry, Joseph Cotts, Sarah Lambert, Billie Reidl and other members also deserve mention. The chorus was effective and appeared in handsome costumes. The Bostonians in Robin Hood and Babil Mabul 28-31. David Warfield in The Auctioneer 1-4. Walker Whiteside in repertoire 5-7.

At the Grand Opera House A Little Outcast, with Anna Blanche as the central figure, held the stage 25-31 and did a large business. At the first performance an audience that completely filled the house thoroughly enjoyed the proceedings. The plays was well staged and the co. includes a number of capable people. Anna Blanche as Bob is the life and spirit of the play. John T. Hampton was strong and effective in the role of Paul Warren. Florence Hamilton as Madeline Harcourt carried the part well. Walter F. Harmon as George De Vee and Charles H. Green as William Harcourt did clever work. Thomas G. Lingham and Marion Harris as the heavy villains gave good portrayals. Irene Mason, Catherine Pendleton and Thomas F. Baker contributed some pleasing specialties and sang with the gentlemen's quartette. Williams and Walker in In Dahomey 1-7. Joseph Murphy in Shaun Rhue and Kerry Gow follows.

Mr. and Mrs. W. H. Macdonald (Marie Stone), Samuel Bradley and other members of the Bostonians occupied boxes at the Metropolitan Sunday night, 25, and enjoyed the opening performance of San Toy.

GEORGE H. COLGRAVE.

PROVIDENCE.

Foxy Grandpa did a very good week at the Providence Opera House Jan. 26-31 and made a good impression. Assisting the two clever stars are George Mack and Bobbie Barry as Chub and Bud, Eugene Redding, Ben Hanson, John McVeigh, and Dorothy Lich. The Show Girl 2-4. The Altar of Friendship 5-7.

Dudley Southern Skies at the Empire 26-31 was one of the best offerings of the season and drew large houses. The co. includes Minnie Victoreen as Lola Grafton, Van H. Kinsie as Steve Dunbury, Lawrence Wakefield as Burleigh Mayer, Edgar Forrest as Major Grafton, and Louise M. Dickson as Aunt Dunbey. Zaza 2-4.

A Modern Magdalen, seen at another theatre a few weeks ago with Amelia Bingham as the star, was presented at the Imperial 26-31 by the No. 2 co., and it is pleasing to state that occasionally there is a good No. 2 co. The performances were the best seen at this house this season and the co. was given a very cordial welcome. Beatrice Escott's Katinka was an impressive portrayal. A prominent member of the co. was George Spink, a Providence boy. He was seen to advantage as Eric, having a fine voice and good stage presence. Other creditable work was by W. J. Ferguson as Hiram Jenkins, Daniel Jarrett as Brinker, Victor M. De Gilke as John Strong, and Harry Lilliford as Albert Lindsay. The Liberty Belles 2-7.

Tracy, the Outlaw "packed 'em in" and "stood 'em up" at the Park 26-31. The presenting co. was above the average. Pierce Kingsley as Tracy had his audience with him from the start and F. H. Barrett was an effective Dave Merrill. The comedy parts were ably handled by E. S. Morey as Tony Welsh, Percy Plunkett as Ill Sirkitt, and Al. Dexter as Cooper Schwartz. Ida Marie Rogers did a specialty that met with favor, and other parts were ably played by Frank G. Campbell as the sheriff and Estelle Sprague as Mrs. Harry Tracy. Treasure Island 2-7.

Lohengrin is to be performed by the Arion Club chorus at Infantry Hall 13. The soloists to appear are Marie Simmerman, Isabelle Boston, Hilliard Van Horne, Stephen Townsend, Fred L. Martin, and Robert Pollard.

On evening 8 Brown' American Band will begin a series of concerts in the Providence Opera House, the proceeds of which will be used for the erection of a monument in memory of the late David Wallace Reeves. A subscription list has already been started by the Providence "Journal." It is the intention to have the monument erected in Roger Williams Park.

The Oxford Club held a stag social evening 27, and through the courtesy of Manager Lovenberg, of Keith's, the orchestra and a number of performers playing at that house contributed largely to the entertainment. Reminiscences and stories by Joe Hart, of the Foxy Grandpa co., and a specialty by Harry Lilliford, of A Modern Magdalen co., were very pleasing.

The stock season at Keith's will open about the middle of April and Manager Lovenberg makes the announcement that Malcolm Williams has been re-engaged as leading man. This will be Mr. Williams' third season here. The co. this season will contain two leading women, one of whom will be Isabelle Evesson, a last season's favorite.

Charles A. Dunlap, of this city, stage-manager of the Empire, has formed a corporation under the laws of the State of New Jersey, with the capital stock $100,000, to be known as the Electric Park Amusement Co. The co. has leased the property in Newark, N. J., formerly known as Shooting Park and will at once commence making improvements. A $20,000 Dunlap electrical fountain will be one of the new features.

HOWARD C. RIPLEY.

INDIANAPOLIS.

Arizona began its second engagement in this city Jan. 22, 24, at English's. Edith Lemmert as the weak, easily tempted wife, does not possess the emotional power necessary for a convincing portrayal of the part, but she has a most pleasing personality and in scenes where no demand is made upon her for emotional work she gives a satisfactory performance. Without exception, the other members of the cast met with full appreciation of the value of their respective parts. A better young actor than Dustin Farnum, who is now playing the part of Lieutenant Denton, has not been seen in Indianapolis this season. He is natural in the lighter scenes of the play and forceful in the dramatic portions. W. J. Gross as Canby, the ranch owner, and John T. Burke as Colonel Bonham are both excellent in their parts, and Leslie Matthews acts the unsympathetic role of Captain Hodgman with a thorough understanding of the contemptible nature of the man whom he is portraying. A little master-piece of acting is done by Frank Campeau, as Tony. Ben Deane not only plays the small part of the army surgeon very well, but is largely responsible for the fine stage management. Agnes Muir is dainty in the ingenue part of Sunita, and Eleanor Wilton is good as Mrs. Canby. Charles E. Graham makes the character of the German sergeant an interesting one, and Alma Bradley as Lena looks and acts her part in a manner that could scarcely be improved upon. The play was enthusiastically received.

The Taming of Helen was admirably acted and presented 26, 27 by Henry Miller and one of the strongest supporting cos. that has been seen at English's for some time. The play owes a great deal to the players. The part of Philip Carroll fits Mr. Miller, or rather he makes it fit him, admirably. The part of Marion Cavendish does not fit Jessie Milward so well as some parts she has been seen in. Yet she brought to her performance that sureness and deftness of touch that characterizes all her work, and made the most of her opportunities. The co. throughout was excellent, even the minor characters, who had only a line or two to say, being apparently as carefully selected and drilled as the more important ones. The role of Captain Herbert was impersonated by Cranley Douglas. John Flood, who used to be the leading man of the old Grand Stock co. in this city, was Charles Wimpole. He acted the part with ability and grace. Percy Lyndall as the Marquis of Woodcote was the "awful bounder" that Captain Herbert described him to be. The acting of Grace Elston as Helen Cabot was a delight. Drina De Wolf was also good in the thankless part of Mrs. Evian. Emily Dodd as Lady Gower, Martha Waldron as Miss Trevellyan, Harry Judd as Mr. Nathans, Herbert McKenzie as Sir Charles Welby, and E. Lovatt Fraser as the Duke of Deptford, were all good in their parts. The play is handsomely staged; the second act with its tall staircase leading almost to the ceiling having a particularly good effect, was preceded by a curtain-raiser, by Clyde Fitch, entitled Frederick Lemaitre, a piece slight in construction, and based on an old and well-worn theme. It gave Mr. Miller another excellent chance and showed off the abilities of Miss Waldron to marked advantage. The audience which occupied about three-quarters of the house was the largest Mr. Miller has ever played to in this city.

Only a Shop Girl drew excellent houses at the Park 26-28. Lottie Adams, Joe Cooper, and Theodore Lotell were especially good.

GEORGE S. APPLEGATE.

TORONTO.

The Grand Opera House was the theatre which held the strongest play for the week Jan. 26-31, and Toronto playgoers saw a splendid play when Amelia Bingham and her supporting co. gave eight performances of Zaza. The piece has been seen here before, but on no former occasion has such a popular rendering of the title-role been given as that portrayed by Miss Bingham. There are parts that formerly have been objected to in Zaza, but, by a deft handling of them, they have vanished in the present production, and with a capable co. the engagement was in every way popular. Miss Bingham has on former occasions won favor here, but it is safe to say that she never had such a flattering reception as was given her this week, when she was repeatedly called before the curtain, and was all but forced to make a speech. In the emotional parts Miss Bingham was never seen to better advantage than on this occasion, when the strongest opportunities she had lay in that direction. Her co., though referred to as capable, showed itself weak compared with the star. In the leading male role of Bernard Dufresne, Alanson Lemoy was at times the least bit deficient. Katherine De Barry, as Zaza's aunt, was excellent. The settings were good, and the whole engagement a success. Peck and His Mother-in-Law 2-4. Quinlan and Wall's Minstrels 5-7.

Dan Daly and his co. in The New Clown came to the Princess Jan. 26-31, and what had been looked forward to as a treat in farcical lines was very flat. The visit of Mrs. Langtry to this theatre 29-31 is be-

[illegible] looked forward to with a great deal of interest. [illegible] in The Traveler 27.

The Bonita Opera House was the rendezvous of the lovers of melodrama Jan. 26-31, when Across the Pacific was presented by Harry Clay Blaney and a co. which fulfilled all the requirements of the play. Great scenic, [illegible] effects, and gallant rescues were the order of the day, and the S. R. O. sign, which was hung up at the first performance, was entirely over 30. Frances Drummond, of the old Valentine Stock co., of this city, had one of the leading parts and was, as usual, appreciated. Other competent but good work were Frank L. Pond, William Hamilton, and Harry Fenwick. McFadden's Flats 2-7.

Madame Ellmil appears at Massey Music Hall Jan. 28, assisted by Madame Beatrice Langley, Adele Mazza, Katherine Jones, Albert Archibeque, John Cheshire, and Frank Welsh.

Harry Mack, a Toronto actor, who has been with La Viscaya on tour till recently, has had to return home to this city with an attack of locomotor ataxia, and he is now laid up in the hospital in a very critical condition. His many friends have arranged a benefit for him, which will be given in Massey Music Hall in February.

A. A. Farland, who has appeared in concert banjo work here at different times, will give a concert in the Guild Hall 19.

STANLEY McKROWN BROWN.

NEW ORLEANS.

John Drew and an excellent co. appeared at the Tulane Theatre Jan. 26-31 in The Mummy and the Humming Bird. The coming of Mr. Drew proved a social event and society did its very best to show its appreciation by contributing to the success of the engagement. Mr. Drew, Guy Standing, Lotta Faker, Henry Hampton, Margaret Dale, and Mary Derickson, the principal people in the cast, deserve flattering mention. Keith Stay and co. made a decided impression. Gertrude Hamilton 1-7.

At the Academy Theatre the Baldwin-Melville Stock co. put on Hawkins or The Devil's Mine, an intense melodrama. Amelia Gardner, Lester Lonergan, Nicholas Hayward, and the balance of the cast did praiseworthy work. The attendance continues very large. Kate O' Tennessee 1-7.

Gustave Charles opened the second week of his engagement at the Grand Opera House 25 and in conjunction with the Greenwall Stock co. presented The Wolf to large and appreciative audiences. The play was written expressly for Mr. Clarke, and was produced here for the first time on any stage 26. It is a romantic drama of merit; the plot is consistent and the situations and language natural and impressive. Briefly told the plot might be of interest. The period is the eighteenth century and the scene of action Hungary. Through reasons of time a family of distinction among Hungarians divided into two factions—one branch which is remarkable and law-abiding is called the "Lambs" and the other, reputed for their bravery and lawlessness, is known as the "Wolves." Naturally, there is war between the factions and upon this until the love of the youngest of the Wolves, Hugo as the Cub, for the daughter of the leader of the Lambs, the plot blooms. Much originality and ingenuity is shown in the working out of the plot and there is really not a dull moment in the action. Gustave Charles, as Bernard, was offered excellent opportunities, and at every performance during the week his talent was displayed to advantage and commanded the deep attention and respect of his audiences. Esther Lyons and Frank Sheridan were prominent in the cast and demonstrated their customary ability. Mary Wainwright in Twelfth Night 1-7.

At the Crescent Theatre Lewis Morrison in Faust was the attraction Jan. 26-31, and although seen here repeatedly in this role, his delightful reading and the scenic attractiveness of his production are always sources of pleasure, and good houses are generally the rule. Primrose and Dockstader's Minstrels 1-7.

The attendance at the French Opera House is showing a marked increase. Rigoletto was the bill Jan. 24. Cavalleria, matinee, 25, and Lucia de Lammermoor at night. Faust 27, and the long promised performance of Mesaglio 28. Mr. Duc, the tenor robusto, will make his debut 4, as Eleazar in La Juive.

J. MARSHALL QUINTERO.

SEATTLE.

David Warfield appeared at the Grand Opera House Jan. 18-20 in The Auctioneer. In every way the engagement was among the most successful of the entire season thus far. Fashionable audiences of S. R. O. proportions attended all three performances. The star's reception was most flattering, showing that his efforts were fully appreciated. Several curtain calls rewarded the end of each act. The support was excellent throughout, those making the best impression being Marie Davis, Marie Bates, Eugene Canfield, and Harry Barkins. The stage setting of the three acts was the most comprehensive and elaborate in the point of naturalness seen this season. There can be no doubt that Mr. Warfield's reception will be most cordial upon any subsequent return to this city. Paul Gilmore, supported by a small but capable co., pleased his patrons 21, 22. The star was, for the most part, very acceptable in the part of Clement Parbury. Grace Herbert Hanson as Mrs. Parbury and Rose Tiffany as Hyacinthe Woodward sustained the parts very well. Charles Bertram as George Gunning and C. L. Watson as Colonel Armitage were also capable. With the exception of Ossip Gabrilowitsch, who will give a concert under the auspices of the Ladies' Musical Club of Seattle 28, this house will be dark during the week 25-31. Human Hearts and Frank Daniels are the attractions that will be seen during the week 1-7.

The Seattle was dark 18-24 and will remain so during the coming week. Harry Corson Clarke, supported by a stock co., will begin an engagement of several weeks 1, opening in His Absent Boy. His repertoire will consist of the farce-comedies recently played by him at the Theatre Republic in San Francisco.

At the Third Avenue Ward's Minstrels drew well 18-24. The performance given was a very good one at popular prices and the audiences were well satisfied. Fred Waren, Ed Price, John O'Bryan, and Jean Wilson were the vocalists of the first part, while Harry Ward and Harry Van Fossen were the end men. Fiske and Dobyens, Harry Ward, the Harmonic Four, and Van Fossen and Christopher were up to the average in the olio, while Manvro, contortionist, and Herschel, hypnotist, gave two novel acts. The Third Avenue will have considerably the best of it during the week 25-31, being the only theatre open. Weary Willie Walker will be the bill. My Friend from India 1-7.

J. Gordon Temple and Charles E. Wray, Seattleites, have written another song, that is being successfully sung by James Bradley with Primrose and Dockstader's Minstrels. It is entitled "Just Another Shattered Dream."

Manager William Russell, of the Third Avenue, returned from a business trip to California 19.

RODNEY D. WHITE.

NEWARK.

The Newark presented The Altar of Friendship Jan. 26-31, with Nat Goodwin and Maxine Elliott in the leading roles of Richard Arbuthnot and Sally Sartoris. Mr. Goodwin and Miss Elliott may have done more pretentious work, but nothing more appealingly human and therefore gratifying. Julia Dean impersonated Florence Arbuthnot with just the requisite intensity and no tendency to overacting. J. R. Crawford's Joseph Finger was a good bit of acting. Fred Tilden as Arnold Wimtfrith gave a not too strong impersonation of a very weak character. J. Carrington Yates would have improved the part of Lord Algernon Plexmore, insignificant as it was, by speaking distinctly. The stage settings and scenery were appropriate and picturesque. Mrs. Langtry in The Crossways 2-7.

The Orphan Heiress served to comfortably fill Blaney's 26-31. The co. was able to cope with all of the demands of the play without suffering from any apparent deterioration of gray matter. Maud Edna Hall played the part of Mabel Ansley, the orphan, with her accustomed delicacy and womanliness. Max Von Mitzel as Lawrence Gordon was as spirited as the part called for. Ethel Fuller as Olive Kingston was a capable adventuress. Ethel Milton, the new soubrette, cleverly acted the part of Betsy Buggins. Walter Dean acted well the part of the vicar. Tommy Shearer amusingly portrayed the character of Ginger. The other members of the co. were of assistance. The play was well staged and the scenery was in keeping. The Senator 2-7.

The Volunteer Organist drew S. R. O. houses to the Bonita 26-31. The co. is a competent one and sustained the different parts with general excellence. Especially good was the work of Lewis Wood in the title-role. Larry Dooley as Ebb Utter, Lucretia Barrett as played by Carrie Thomas, and the singing of Willie Nelson and Floyd Hunt were noteworthy. The realism was aided materially by the scenery and stage settings. Lost River 2-7.

The Columbia drew crowded houses 26-31 when At Cripple Creek was the attraction. The play was well staged and acted by a good co. In Joe Mayfield, Joseph Greene had a part that fitted him capitally. Frank Russell as Martin Mason and Colitta Varray as Manuel Alvarez were as capable villains as could be wished. Thomas Atherton was acceptable as Waheta. Jean A. Patriquin met all of the needs of the part of the explosive Dynamite Ann. Dolly Kline as Maggie Mason won favor. May Agnes Mann as Belle Gordon was effective. Baby Vivena won the audience by her naturalness in the part of Little Tatin. A Ruined Life 2-7.

J. Henry Kolker, former leading man at Blaney's, will return to that house in the near future for a short engagement.

C. L. NELSON.

LOUISVILLE.

Thomas Preston Brooke and his Chicago Marine Band gave two concerts to well-pleased houses at Macauley's Jan. 25. This organization is pleasantly remembered from the engagement played here at Phoenix Hill Park last Summer.

The Castle Square Opera co. opened a week's engagement at Macauley's 26, offering Tannhäuser. Fatinitza, The Mountain Girl, and Lohengrin. Of the principals: Adelaide Norwood, Marian Ivell, Gertrude Rennyson, and Joseph Sheehan carried off the honors. The chorus was large and well-drilled and the stage suitably mounted. Altogether the engagement may be styled an artistic and pecuniary success. Sally in Our Alley and John Drew are underlined.

Howard Hall, with Nina Harris as the leading female support, presented The Man Who Dared to an excellent week's business at the Avenue commencing 25. The play is sensation in the extreme and seemed to please the large audiences attracted. The Four Cohans 1-7.

E. A. MacDowell will give a piano recital at the Woman's Club 2.

Much interest attaches to the first representation on any stage of the Levy-Strauss musical comedy Calinaya, which will occur at the Auditorium 4. The local papers have published portraits of the musical score and selections from the book and give interesting accounts of the progress of the rehearsals that are being conducted by Messrs. John M. Stevens and Ridgeway Gebhard. A slight sensation in connection with the event is caused by the fact that Edith Terry, professionally known as Marian Parker, who has been cast to create the part of the widow in Calinaya, and who is under contract to appear with E. H. Rice, has been instructed by wire by Manager Rice to report to him at once, he evidently disapproval of her intention to appear in the local play.

The Coliseum project is more than probable of realization, more than one-half of the required [illegible] having already been subscribed, and from the interest evidenced the handsome building contemplated will be part of Louisville's attractions within the next two years.

The local lodge of Elks is making elaborate preparation for the entertainment of Grand Exalted Ruler Crook on 4.

The death of D. P. Faulds marks the passing of an unique character. Although a non-professional, he was closely identified with high-class amusements in the early history of Louisville. He was a warm personal friend of Lotta, Patti, Joseph Jefferson, and many of the bright lights in the theatrical and musical world, particularly in the long ago, and was in his days of prosperity a lavish entertainer.

CHARLES D. CLARKE.

PITTSBURG.

The stock co. at the Grand played Lovers' Lane for a second week Jan. 26-31, owing to the large demand for seats to see this pretty pastoral play in which every member of the cast did exceptionally. Marion Dalton as Simplicity Johnson, Eva Taylor as Mary Larkin, Minna Phillips as Mrs. Herbert Woodbridge, Helen Gray as Molly Mealy, William Ingersoll as Rev. Thomas Singleton, William Beach as Herbert Woodbridge, Wilton Taylor as Uncle Bill, Charles Abbe as Mr. Billing, James Cooper as Hosea Bowers, Lawrence Underwood as Deacon Steele, Dennis Harris as Billy, and the balance of the cast performed their parts with no more smoothness than which characterized the first week. Owing to Alice Gale's indisposition this week Joseph Wightman played her part of Bridget and made a hit. The Shaughraun 2-7.

Alphonse and Gaston failed to please the crowds that flocked to the Bijou Jan. 26-31. Harry Watson, Weary Walker, came the nearest of any in the cast to doing a bit of work worth mention, as his song, "Oh! What a Lovely Dream," was encored, and John Price, as Larry Finnegan, tried hard to make his part a comical one. The scenery and costuming were fair. The Great White Diamond 2-7.

Barney Gilmore played his annual engagement at the Empire Jan. 26-31 in his same well-known play, Kidnapped in New York, and good business was the result. Mr. Gilmore, of course, was Mr. Dooly, which role he capably handled. Lillian Shirley, as Grattan, was clever, and her singing and dancing specialty took well. Josephine Thill, as Mary Meaton, did creditably. Albert Edward, as Signor Mascotti, and Mina Shirley, as Birdie Duffene, succeeded in winning the hatred of the gallery. The scenery was poor, showing much wear. As a whole the cast was well balanced. Lewis Morrison's Faust 2-7.

Robert Edeson in Soldiers of Fortune Jan. 26-31 at the Alvin. The Brown Brothers in In Harvard 2-7.

The Pittsburg Orchestra, Victor Herbert, conductor, gave its eleventh concert of this season at Carnegie Music Hall Jan. 22, with Kirby-Lunn as the soloist, who was well received.

Manager George H. Wilson announces the dates of the coming grand opera season to be April 22-25, but will not disclose the various operas to be sung until March.

Willis Martin, of the Grand Stock co., who has been confined to his room at the Monongahela House, in this city, for the past several weeks with a severe illness, is now convalescent and will make his reappearance with the stock co. 2-7.

ALBERT S. L. HEWES.

MONTREAL.

The Two Schools opened at the Academy of Music Jan. 26. The piece is clever, if a trifle risque, and the co. playing it a very capable one. Jameson Lee Finney scored quite a hit in the leading role and won many admirers. Jessie Burley did a capital and very charming piece of work. Beatrice Morgan, who was quite a favorite here in stock two seasons ago, is also excellent, and M. A. Kennedy deserves special mention.

A very praiseworthy production of the ever popular Christian was given by the Phillips Stock co. at Proctor's 26-31. Owing to the sudden illness of Miss Bateman, Meta Maynard was telegraphed for Saturday night and opened as Glory Quayle Monday afternoon. Miss Maynard gave an excellent performance and won the approval of her audience. Carleton Macey gave an artistic performance of John Storm. Hardie Kirkland, an old favorite here, appeared to advantage as Lord Robert Eure. Nellie Walters was a capable Mrs. Callender. James Durkin as Archdeacon Wealthy, John B. Walker as Brother Paul, and Paula Von Arnold as Polly Love all did good work. Barry O'Neil, besides giving a very creditable performance of Drake, deserves praise for the way in which the play was staged and the props and groupings handled. Harbor Lights 2-7.

Our old favorite, Nellie McHenry, is at the Francais, drawing good audiences with her impersonation of M'lisa. Besides the star, Charles W. Young as the lawyer, L. J. Loring as the judge, and Charles Drake as Summer Smith all deserve mention. Scenery and staging are excellent. Across the Pacific 2-7.

Nos Deux Consciences is the bill at the Nouveautes. Les Ribands is being played at the National Francais.

On Sunday, Jan. 18, a daughter was born to Mr. and Mrs. Herbert Spencer. Mr. Spencer is the popular young leader of the Francais orchestra and is kept busy receiving the congratulations of his friends over the arrival of his first.

Albani gave a concert to a packed house at the Windsor Hall 28.

W. A. TREMAYNE.

MILWAUKEE.

Lost in the Desert drew a crowded house at the Alhambra Jan. 25, and the melodrama was well staged and admirably interpreted by a good co. The principal roles received adequate treatment at the hands of Jefferson Osbourne, Joseph C. Callahan, Frank Rose, H. R. Eshner, Helen Aubrey, Arline Fay, and Gertrude Fort. Hassan Ben Ali's acrobats were a feature of the production and the audience thoroughly appreciated the performance. The Royal Lilliputians 1-7.

Joseph Murphy appeared at the Bijou 25 to an overflowing house and presented his old play, Kerry Gow, to the utmost satisfaction of all present. In his support good work was done by John Daly, Samuel Coff, James E. Mulvey, Frank Donovan, M. M. Murray, Wm. T. Sheehan, James Ryan, Mary Firmier, and Lillian Morris. Shaun Rhue will be given the latter part of the week. The Sign of the Cross 1-7.

Sally in Our Alley was seen at the Davidson 25-28 by moderate audiences. An excellent co., pretty scenery, handsome costumes, and a large and comely chorus combined to give a bright and enjoyable performance, but the chief credit is due to the successful efforts of Junie McCree, George A. Schiller, Richard F. Carroll, Trixie Friganza, Harry Fairleigh, Frank Farrington, Catherine Lewis, Margaret Marston, Tessie Mooney, and Caroline Heustis, Henry Miller 29-31. The Bostonians 1-4.

The Thanhouser co. lent their efforts to a production of East Lynne at the Academy 26 and the old play promises to draw well during the week. Edgar Baume played Carlyle; Albert Brown, Levison; Edith Evelyn, Lady Isabel, and Grace May Lamkin, Barbara Hare. Mollie Revel made her first appearance in the co. as Miss Corney and the other roles were well handled. A Gilded Fool 2-8.

A benefit was given at the Pabst 25 for Henni Steinmann. When Ueber den Wassern was presented by the stock co. before a large audience. Goldfische will be given 28 and Alt-Heidelberg 1. Kocian will appear again at the Pabst 30.

CLAUDE L. N. NORRIE.

PORTLAND, ORE.

The week's dramatic attraction at the Marquam Grand was Charles H. Yale's everlasting Devil's Auction, which filled both the stage and the auditorium for three performances Jan. 23, 24. The spirit and life of the attraction was Lily Sutherland, the pretty milkmaid and dancer. She suffered, however, from a severe cold which retarded her otherwise good singing. Ossip Gabrilowitsch gave a single piano recital at the same place 22 and was received with such warmth by local music lovers that a return recital has been arranged for 28 at the Marquam. Stetson's U. T. C. 26, 29. The Gordon Shay Grand Opera co. 30, 31 in Carmen, Trovatore and Il Pagliacci and Cavalleria Rusticana.

The evident and increasing popularity of the stock co. at Baker's Theatre was demonstrated last week, when fine business was accorded the production of For Fair Virginia. The masterly handling of the heavy by William Bernard was noteworthy. The critics allow that Catherine Countess contributed beauty as Virginia Bernard. Elsie Bernard and Gertrude Allen were particularly pleasing as lovers. Harry Bernard portrayed the count with his usual care and thoroughness, while Dot Bernard was most effective in the part of Julian Bernard. Charley's Aunt will open 31, with Men and Women announced to follow.

A Gambler's Daughter, with many exceptional features and no lack of interesting episodes, proved a fine drawing card for Cowley's 18-24. Lillian Hayward as Kate, J. J. Ryland as Horace Merrick, Hale Tracey as Gladys, Allen Foster as Bobbie, and C. W. Goodrich as James Stetson gave clever representations of their parts. Marie Lawrence sang several new songs and pleased the audience. Whose Baby Are You 25-28. My Friend From India 29-1.

JOHN P. LOGAN.

JERSEY CITY.

Nat Burgess and The County Fair were a double attraction at the Academy of Music Jan. 26-31 to very good business. The old play wears well. If somewhat threadbare, Neil Burgess is the whole show as Abbott Free, and he has a wide range for his peculiar talent. The familiar scenes were applauded, and the humorous scene in auction and exciting. The parts are well cared for, and the Boston City Quartette rendered excellent selections. No one can play the comical and peculiar character of Aunt Free like Mr. Burgess, and he gives the best of satisfaction. Emma Wenman, as Hope, was excellent. Sherman Bawlor as Otis, and Edward Burgess as Tim, were also good. Dorothy Margaret as Sally, May Taylor as Sally, Marie Lennon as Maria, and Kathryn Robinson as Mandy, were entertaining. Brandon Tynan in Robert Emmet (return) 2-7. The Volunteer Organist 9-14.

Big Bug Alley was played by Proprietor Holmes at the Bijou Theatre Jan. 26-31 to excellent business. There were two large and a half of good fun and specialties. Bob and Barrow are the principal comedians, and their dancing alone is wonderful. They do all sorts of stunts. The other parts are good and are by Ben T. Dillon as the politician, Andy O'Neill as his son, James Farley as the newspaper boy, Gus Pattison as the Jew pawnbroker, Frank Kessler as Mahogany Bob, Frank Rice as the shoeboy, Louise Dempsey as Lily, Dot Donovan, Ella Shields as Annie. The fine specialties are by James Farley and Irene Young, Ben Dillon, Andy O'Neill, Louise Dempsey, Little Singer, Lloyd Pomeline, and Ella Shields. Why Women Sin 2-7. Ward and Vokes 9-14.

Scarcely a week passes that Manager Frank S. Henderson, of the Academy of Music, does not have as guests patients of the Actors' Home. They come to the matinees and are welcome.

WALTER G. SMITH.

COLUMBUS.

A large audience of loyal friends to Mrs. Le Moyne was present upon the occasion of her appearance in Among Those Present at the Southern Jan. 26. While it cannot be said that the play affords the star the best of opportunities for the display of the different phases of her talent, it proved a very acceptable offering as interpreted by Mrs. Le Moyne and a co. of unusual strength. The Katzenjammer Kids 22-24 and The Bandit King 26-28 played to heavy business at the High Street.

Alphonse and Gaston pleased the patrons of the Grand 22-24 and proved to be one of the best attractions of the popular order seen here during the present season. Thomas Grady and Ben Grinnell carried off the honors and were given admirable assistance by a capable co.

The theatrical event of the past week was the appearance of William Benelli and Rose Stahl at this house in Jenico Meredith 26-28. Of the hundreds of players who visit Columbus annually none have a larger following than the aforementioned, and as a result of their popularity business that tested the capacity of the theatre was the rule during the engagement. Rose Stahl in the impersonation of the delightful Janice Gilbrand the role in a manner that won instant favor. William Benelli made a favorable impression as Charles and showed some improvement in his work as compared with that of his last appearance here. The Tabby of Inn Pleasant was of particular merit and her contribution added materially to the success of the offering. The Colonel Bahl of Charles Wallace was one of the best bits of acting in the play and he deserves special credit for the manner in which the role was portrayed. The remainder of the cast was capable and the play was well staged.

W. W. PROSSER.

MINNEAPOLIS.

The Old Mill Stream was given its first presentation in this city at the Metropolitan Theatre Jan. 22-24 to good business. Daniel Sully, who, by the way, is a great favorite here, added to his popularity as Uncle Bob Ryan. William E. Kohlmar was satisfactory as Gus Schultze and Helen Nelson made a decidedly favorable impression as Gill Cooper. The others were fairly good in their respective roles. The Bostonians played a brief engagement at the Metropolitan Theatre 26-28, opening in Robin Hood to a large and brilliant audience. The tuneful opera was received with every evidence of approval. Henry Clay Barnabee, despite his years, was as amusing as ever as the sheriff. W. C. Worden made a very acceptable Robin Hood. Grace Van Studdiford made a charming Maid Marian. Olive Moore made a decided hit as Allan-a-Dale. The chorus was strong and well trained. Maid Marian 27, 28.

The Heart of Maryland opened for a week at the Bijou Opera House 22 to large houses and scored. Alma Kruger gave an excellent characterization of Maryland Calvert. Herbert Bostwick was happily cast as Colonel Thorpe, and Taft Johnson won marked favor as Colonel Kendrick. The piece was handsomely staged. A Little Outcast 1-4.

The Ferris Stock co. presented Rip Van Winkle at the Lyceum Theatre 25-31, opening to good business. Ben Johnson gave a well sustained portrayal of the title-role. Dora Horne made a pleasing Gretchen. Herbert Fulsom was satisfactory as Derrick Von Beekman. Herbert Brennon made an excellent Cockles. W. D. Corbett made the most of the role of Heinrich Heidt. W. H. Murdoch and Maude Cecil contributed effective work as Seth and Meenie Van Winkle. The stage settings were more than ordinarily good.

F. C. CAMPBELL.

TOLEDO.

The only attraction at the Valentine during the week was A Chinese Honeymoon Jan. 22, 24. The houses were large and the official mother-in-law, the Chinese admiral, the giant Emperor, the grotesque Chancellor, Soo Hoo and Pi Pi were all rewarded with hearty manifestations of approval. Scenery, costumes and accessories were all elaborate.

The Lyceum bill for 25-28 was The Major and the Judge. Charles Pusey and Clarence Wilbur as those two worthies were very amusing. The Doherty Sisters were very clever in their dancing specialty, and Sallie Stembler's songs were good. While there were several weak parts in the performance, on the whole it was up to the average and pleased good houses.

Weary Willie Walker, a production that had nothing new and presented by a very mediocre cast drew good houses at Burts 21-24. Thomas E. Shea and co. in repertoire was a very worthy attraction for the week closing 31. Mr. Shea is a finished actor. his Jekyll and Hyde being a wonderful piece of work. He is certainly deserving of the title of the Mansfield of the popular priced theatres.

The offering at the Empire for the week 25-31 was His Wife's Father. It was a first-class performance in every respect. Stage-manager Mason fairly outdid himself as the father, and Miss Rohr was charming as the young wife. Miss Townsend did a clever bit of character work, and Miss Earl had a sympathetic role. The comedy was well staged and the business was above the average.

Lottie Emmons, leading woman of the Weary Willie Walker co., and C. H. Parsons of the same co. were quietly married on 19.

C. M. EDSON.

CLEVELAND.

Mrs. Patrick Campbell opened her engagement at the Euclid Avenue Opera House Jan. 26 in The Joy of Living. The role of Beata gives her unlimited scope to display her talents as an emotional actress. The supporting co. is a strong one and Vaughan Glaser made a favorable impression. Maude and The Second Mrs. Tanqueray were given during the week. A Chinese Honeymoon 2-7.

The Funny Pass in the name of the piece presented by the Reilly and Woods Big Show, which was at the Lyceum Theatre 26-31. It is a farce-comedy which furnishes lots of opportunities for Pat Reilly. Frank D. Bryan, and Charles Smith to make merry. A number of specialties are introduced, which included the Mitchell Sisters, the Dolly Varden Girls, the Four Emperors of Music, Herbert Loyd, Lillian Lillyan and Nellie Florede, Smith and Bryan, the D'Arville Sisters, and the Orpheum Comedy Four. The Mayor and the Judge 2-7.

At the Cleveland Theatre Searchlights of a Great City held the boards 26-31. Kidnapped in New York 2-4.

The Pittsburg Orchestra, conducted by Victor Herbert, with Schumann-Heinck as soloist, gave a concert at Gray's Armory 29 before a large audience.

WILLIAM CRASTON.

OMAHA.

Anna Held and her large and gorgeous co. received a regular ovation at the Boyd Jan. 22, 24. The house was sold out for all three performances, the audiences being unusually fashionable. We have seen nothing quite as good in this particular line since the days of Lillian Russell in The American Beauty. The costumes are magnificent, the comedians unusually good and even the voices tuneful, which is something unusual in a musical comedy in the present day. Miss Held responded to the numerous encores with a very pretty little curtain speech, and her evident desire to please has made her many friends in this city. Ben Hendricks 25, 27 opened to the usual large Sunday house. Apparently the Omaha has come to stay. Manager Woodward and Burgess offer Happy Hooligan 27. The Irish Pawnbroker 28. Kate Clayton 29. The Fatal Wedding 30, 31. Pickings from Puck 1. The Princess Chic 2, 3. Kyrle Bellew 4, 5. Sam Tay 6, 7. Shore Acres 8, 9. The Cowboy and the Lady 10, 11. Local attraction 12. Tennessee Queen co. 13, 14.

JOHN R. RINGWALD.

DENVER.

The Burgomaster was the offering at the Broadway Theatre Jan. 18-24. The bright particular stars of the performance were Gus C. Weinburg in the title-role, and Ruth White, who played Willie Van Astervilt. Mr. Weinburg, while not so unctuous as Robert Cawthorne, his predecessor in the role, nevertheless gave a most entertaining performance, while Ruth White shone and looks the part of Willie very well indeed. F. R. Runcile Doodle was rather a mediocre performance compared with that of the man who played the role at the time of the last production in this city. The supporting co. was equal to requirements, and the performance drew large business throughout the week.

Top Topsy did a large business at the Tabor 18-24. Big Bonnet was the offering at the Curtis, and the Empire offered A Little Outcast.

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CORRESPONDENCE

ALABAMA.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, mgr.): Old 81 Stebbins Jan. 22, 23; large audiences. Morris' Minstrels 27.—MONTGOMERY THEATRE (Strasser Brothers, mgrs.): Creatore's Band 21; large audiences. Peck's Bad Boy 24; packed house. Mason and Mason 27. Primrose and Dockstader's Minstrels 30. Andrey 31.

DECATUR.—ECHOLS OPERA HOUSE (T. P. Littlejohn, mgr.): Old 81 Stebbins Jan. 21; house good. Hi Henry's Minstrels 22 to capacity. Wormwood 24; good house. Romeo and Juliet 26. Mahara's Minstrels 28.

SHEFFIELD.—MEYERS' OPERA HOUSE (Thomas P. Littlejohn, lessee): Hi Henry's Minstrels Jan. 21; packed house. Wormwood 22 to good business. Mahara's Minstrels 31.

MOBILE.—THEATRE (J. Tannenbaum, mgr.): Gorton's Minstrels Jan. 20; business light. Tim Murphy in Old Homestead 21, 22; business good. Creatore's Band 24, 25 pleased.

UNION SPRINGS.—HILEY OPERA HOUSE (Henry J. Rosenthal, mgr.): Peck's Bad Boy Jan. 20; good house. Old 81 Stebbins 22; best business this season.

SELMA.—ACADEMY OF MUSIC (Lesser and Rosenbaum, mgrs.): Peck's Bad Boy Jan. 20; good house. Old 81 Jan. 2. James O'Neil 5. When Knighthood Was in Flower 6.

ARIZONA.

TUCSON.—OPERA HOUSE (A. V. Gregorita, mgr.): Hunting for Hawkins Jan. 21; fair business. The Janney Boys in Missouri 22. Lovers' Lane 23. Olympia Opera co. 2, 3. Old 3rd Ward 4. Cecile Opera (local) 5. Eugene Cowles 11.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (C. T. Taylor, mgr.): The Belle of New York Jan. 19 to S. R. O. Hello, Bill 20; light business. Thomas Jefferson 21 in Rip Van Winkle to S. R. O. Black Patti Troubadours 22 to good business. Rose Coghlan 24; good business. Tolman Stock co. 26-30. Haverly's Minstrels 31. When We Were Twenty-one 4. A Runaway Match 5. Florodora 6, 7. A Texas in Turkey 8. Mason and Mason 10. Other People's Money 11. Alphonse and Gaston 12. Primrose and Dockstader's Minstrels 13. Finnigan's Ball 14. Thelma 16.

PINE BLUFF.—NEW ELKS' THEATRE (Charles Sengstaff, mgr.): Thomas Jefferson in Rip Van Winkle to immense business. Black Patti Jan. 20 failed to appear. Barlow and Wilson's Minstrels 22 to good business. Rose Coghlan 23. Super Band 2. Thelma 7. Florodora 9. A Texas in Turkey 10. Finnigan's Ball 13. Jefferson De Angelis 14. Pennsylvania 16. Richard Carvel 18.

HOT SPRINGS.—GRAND OPERA HOUSE (Nickham and Head, mgrs.): Thomas Jefferson Jan. 20 to packed house. Black Patti Troubadours 21, 22 to S. R. O. Rose Coghlan 23; S. R. O. Price's Comedy co. 24-29 opened to S. R. O. Haverly's Minstrels 30. Mr. Plaster of Paris 2. When We Were Twenty-one 3. Florodora 4, 5. Mason and Mason 6.

HELENA.—GRAND OPERA HOUSE (Simonds and Ehrman, mgrs.): Mrs. Le Moyne Jan. 14; large house. West's Minstrels 17 to large audience. Barlow's and Wilson Minstrels 20; small house. Rose Coghlan 27. When We Were Twenty-one 31.

FORT SMITH.—GRAND OPERA HOUSE (W. L. Hollensbe, mgr.): Thomas Jefferson Jan. 20 in Rip Van Winkle to large audience. Black Patti Troubadours 24; large house. When We Were Twenty-one 1.

NEWPORT.—OPERA HOUSE (J. R. Doherty, mgr.): Under Two Flags Jan. 26. Barlow and Wilson's Minstrels 30.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, lessee): The Man from Mexico Jan. 18, 19, to crowded houses. Frank Daniels 20-23. Mendelssohn Chamber Concert Club 26. Mlle. Eddie De Lissa 6. The Telephone Girl 2-4. A Devil's Auction 5-7.—BURBANK THEATRE (Oliver Morosco, lessee): Hoff's co. 19-24 in The Charity Ball; immense returns. A Fool of Fortune 26-31.—ITEM: Ellery's Royal Italian Band played three extra concerts during week 19 to crowding houses.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, mgr.): The Princess Chic Jan. 12, 13, to light houses. Murray and Mack 16; satisfactory business. Kunte Erickson in The Man from Sweden 18. Orpheum Show 20. The Telephone Girl 22. James and Warde in The Tempest 24. A Stranger in New York 28. The Devil's Auction 29. Frank Daniels in Miss Simplicity 30. The Man from Mexico 1.

STOCKTON.—YOSEMITE THEATRE (Stanley P. Hall, mgr.): The Ellsford co. Jan. 12-18; fair business. Pluto; Woman Against Woman, Down the Slope, A Bachelor's Honeymoon, Joshua Whitcomb, Shenandoah, and Daniel Sully's Corner Grocery. The Man from Sweden 19 to light business. Orpheum Road Show 23. The Princess Chic 26. A Stranger in New York 27. Murray and Mack 30.

OAKLAND.—MACDONOUGH THEATRE (Hall and Barton, lessees): Frank Daniels in Miss Simplicity 19 to packed house. The Orpheum Road Show 21; large audience. The Man from Sweden 23, 24; fair business.—DREWEY THEATRE (Ed Chapman, mgr.): Dewey Stock co. in The Wages of Sin 19-28; business good. The Mysterious Model 29-31.

SAN BERNARDINO.—OPERA HOUSE (Mrs. Martha L. Kistinger, mgr.): Eugene Cowles Concert co. Jan. 22; fair house. Royal Italian Band, matinee, 28. The Telephone Girl 29. Beaty Brothers' Kinetoscope 29.

SAN DIEGO.—BIJOU THEATRE (W. C. Wyatt, mgr.): Eugene Cowles Concert co. Jan. 12; large audience. Hunting for Hawkins 14; good house. The Man from Mexico 16.

NAPA.—OPERA HOUSE (E. F. Hogan, mgr.): A Stranger in New York 15; good house. The Man from Sweden 22; fair house. A Night on Broadway 27. A Runaway Match 5.

MARYSVILLE.—OPERA HOUSE (G. W. Hall, mgr.): Orpheum Road Show Jan. 26. Frank Daniels 31.

WOODLAND.—OPERA HOUSE (E. C. Webber, mgr.): At Sandy Bottom Jan. 21 to full house.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, mgr.): Shore Acres Jan. 24 to good business. Von Yonson 27. The Burgomaster 28. Anna Held 4. The Tyranny of Tears 6.—TEMPLE THEATRE (Grant Pauley, mgr.): The Editor's Road Jan. 27.—ITEM: Grant Pauley is authority for the statement that the Stair and Havlin people have ar-

ered a long lease on the Temple Theatre, which will be included in their circuit next season. During the coming Summer the house will be completely renovated, requiring the expenditure of several thousand dollars.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sherman, mgr.): The Weeks co. Jan. 19, 20 in The Prince of Lamia and Othello to good business. Anna Eva Fay 21 in Richard Carvel to large audience. Nat Goodwin 23 in Cyrano de Bergerac to capacity. Glass Arms 28 to full house.

GREELEY.—OPERA HOUSE (W. F. Stephens, mgr.): Fatinitza from Paris Jan. 23. The Remembrance 24. Bonny Annie 2. The Fatal Wedding 7. Carpenter's For Her Sake 12. The Cowboy and the Lady 14.

LA JUNTA.—THEATRE (W. S. Talbot, mgr.): Glass Arms Jan. 22. Andrew Robson in Richard Carvel 24; large audiences. Carpenter's A Little Outcast 29. Robert Downing 3.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, mgr.): Carpenter's For Her Sake Jan. 24 to good business. The Elkins 4.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Parker, mgr.): Dark.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. H. Bunnell, mgr.): Weedon Grossmith and his excellent co. appeared to a large and smart gathering Jan. 26. It was Mr. Grossmith's first visit to New Haven and he was most cordially received; in fact, after seven calls at the close of act II he made a most little speech. As Orsino, the villain, Mr. Grossmith was delightful; his comedy spontaneous and fascinating. Charles Quest, Robert Bruce, May Palfrey and Anna Bentley are all deserving of more than a passing word. Notre Dame, with Bertha Galland as heroine, did honor business 26. The performance was heartily applauded and in the hands of capable people. Miss Galland, though unfamiliar with a part such as she has to play, demonstrated her comedy was superior and her emotional work of a high order of merit. Frank Lawrence and Frank Sheridan were valuable assistants. E. S. Willard pulled the roles of comic to 32 for his engagement 26-28 and for that reason did not play to as large audiences; still the appearance of comedy performers was noticeable and Frank Gerald, Jr., proved the most popular favorite. The Gallant Fox was especially placed and the audiences were loud with laughter. Mr. Willard, of course, made an ideal Cyrano. Jessie Bell Fenwick, Co Wednesday matinee Dr. Wilkes' Secret Service, Thursday matinee Dr. Wilkes' Secret Service, Friday Richard Carvel, Saturday matinee Richard Carvel, Saturday night Wilkes. Jan. 29 Ben Hur 30 Kathleen Mavourneen 31 Lady Rodney 1 Sidney Prior 2 Lady Rodney 3 Sweet Clover 4 Lady Rodney 5 Sweet Clover 6 Lady Rodney 7 Sweet Clover 8 Lady Rodney 9 Sweet Clover 10 Lady Rodney 11 Sweet Clover 12 Lady Rodney 13 Sweet Clover

united house. The Span of Life 26-31. A Poor Relation 2-4. The Herbert Haze 5-7.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): Robert Mantell in The Dagger and the Cross Jan. 22; fine audience. A Poor Relation 29; fair audience. Le Voyage en Suisse 30. Hills Comedy 3. The Prince of Tribes 4. The Jackman 5. A Hill-billie Tramp 7. Local Minstrels 10. The Power Behind the Throne 11. A Royal Slave 12. Howard Kyle 13. The Strollers 16. Pickings from Puck 17. Foxy Grandpa 18.

ATLANTIC.—OPERA HOUSE (G. P. Hubbard, mgr.): Side Tracked Jan. 19 to S. R. O. Grubb's Minstrel Spectacle, combining local talent for Elks' benefit, 22, 23 to large houses. The Girl from Prince failed to appear. Sanford Dodge in The Gladiator 2. A Foxy Tramp 5. The Irish Pawnbrokers 12. Beggar Prince Opera co. in Olivette 16. Railroad Jack 19.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Rush, mgr.): Hickman-Bessey co. Jan. 19-26; large houses in Aubrey's Substitute, The Winning Hand, Jack, the Navvy, and The Shamrock of Ireland. Wilbur Walbridge 28, 29 drew large houses in Richard III, Merchant of Venice, and Hamlet. Reaping the Harvest 30. Happy Hooligan 31. Ole Olsen 32. Kate Claxton 33, 34.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlin, Black and Co., mgrs.): The Suburban Jan. 19, packed house. Robert Mantell 21; drew well. A Tramp 22; good house. Hanlon's Le Voyage en Suisse 23; good attendance. The Denver Express 26; matinee light. Way to Man 28; inclement weather. Old Homestead 29. The Sign of the Cross 30. Barbara Frietchie 31. Travelers 32. A Poor Relation 1. The Prince of Tribes 7.

FORT MADISON.—GRAND OPERA HOUSE (C. H. Salisbury, mgr.): Old 81 Plunkard Jan. 21 to a good house. Travelers 22 to fair house. The Denver Express 23. Tracy, the Outlaw 24. Just Struck Town 25. Monks of Twelve 6.——ITEM: J. C. Lewis called from Ottumwa, Iowa, to the sick bed of his wife at Boston Harbor, Mich. Part played by Paul Hudson.

MARSHALLTOWN.—ODEON THEATRE (Busby Brothers, mgrs.): Kate Claxton in The Two Orphans Jan. 22; fair attraction. Tracy, the Outlaw 23; good house. The Sign of the Cross 24 to S. R. O. Florodora 25. The Man in the Iron Mask 31. Gay Lord Quex 1.

COUNCIL BLUFFS.—NEW THEATRE (A. B. Rush, mgr.): Side Tracked Jan. 20 to good business. The Peddler's Claim 22; large audience. The R. V. G. Comedy co. in vaudeville 23 to fair business. Kate Claxton in The Two Orphans 25 to packed house. Reaping the Harvest 27. New Georgia Minstrels 1.

ELDORA.—WEBER OPERA HOUSE (Gilman and Kenyon, mgrs.): Sanford Dodge in The Gladiator Jan. 24; fair house. Troubadours Concert co. 29. The Man in the Iron Mask 30. A Poor Relation 3. The Fortune Hunter 10. The Prisoner of Zenda 12. The Irish Pawnbrokers 18.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, mgr.): King Up Trumps Jan. 15 failed to appear. Kate Claxton 22; large business. The Prisoner of Zenda 29. Barbara Frietchie 2. Foxy Grandpa 7. The Christian 17. A Royal Slave 19. The Irish Pawnbrokers 20.

CENTERVILLE.—ARMORY OPERA HOUSE (Payton and Swearingen, mgrs.): The Boy Tramp Jan. 19. Tracy, the Outlaw 21. The Denver Express 3. All a Mistake 9. Casey's Troubles 14. Warner Comedy co. 16-18. Are You a Mason 20.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, mgr.): A Little Outcast Jan. 20; fair business. Down Mobile 23. Andrews Opera co. 29. The Prisoner of Zenda 31 canceled. A Poor Relation 10.

CHEROKEE.—GRAND OPERA HOUSE (M. E. Robertson, mgr.): Richards and Pringle's Minstrels Jan. 24 to full house. The Span of Life 27. The Irish Pawnbrokers 29. The Christian 3. Beggar Prince Opera co. in Olivette 5.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John E. Henderson, mgr.): The Prisoner of Zenda Jan. 21; good house. Mickey Finn 22; fair business. Le Voyage en Suisse 24; fair house. The Sign of the Cross 27. Florodora 29. Barbara Frietchie 31.

CLINTON.—ECONOMIC THEATRE (Busby Brothers, mgrs.): Barbara Frietchie Jan. 24 to fair business. The Fays 26, 27, 29, 31; good business. Florodora 30. Gay Lord Quex 4. Foxy Grandpa 5. The Span of Life 7.

FORT DODGE.—MIDLAND THEATRE (Beth Mesrevey, mgr.): The Peddler's Claim Jan. 21; top-heavy house. The Span of Life 28. Helen Grantly 2 canceled. Kings and Queens 3. Reaping the Harvest 5.

FAIRFIELD.—GRAND OPERA HOUSE (D. F. Drake, mgr.): Old 81 Plunkard Jan. 22; large house. A Poor Relation 30. A Boy Tramp 4. The Denver Express 7. A Royal Slave 11. A Breezy Time 18.

WEBSTER CITY.—WILLSON'S OPERA HOUSE (F. W. Heran, mgr.): The Prisoner of Zenda Jan. 27. Beggar Prince Opera co. 31. The Span of Life 3. Reaping the Harvest 6.

DECORAH.—GRAND OPERA HOUSE (Weiser and Bear, mgrs.): Down Mobile Jan. 24. The Prisoner of Zenda 2.

OSAGE.—SPRAGUE'S OPERA HOUSE (Goodall and Prince, mgrs.): The Man in the Iron Mask Jan. 27. The Prisoner of Zenda 31. Elma and his band 7.

NEWTON.—LISTER'S OPERA HOUSE (A. Lister, mgr.): Sanford Dodge in The Gladiator Jan. 27.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (Roy Crawford, mgr.): Ed Redmond co. Jan. 18, 19, 23, 24, presenting Davy Crockett, Rip Van Winkle, For Love's Sake, and Asleep at the Switch; performances and houses fair. Peck's Bad Boy 15; capacity; entertaining performance. The Fatal Wedding 25; crowded house; good co. Charles D. Herrman and the Ward co. 30, 31. A Turkish Texan 1. Side Tracked 3. Thelma 4. RAYMOND J. LYDDANE.

HUTCHINSON.—HOME THEATRE (W. A. Loe, mgr.): Schubert's Symphony Club Jan. 22 to very good house. The Ward co. in The Lion's Mouth 23 to fair house. Casey's Troubles 24; good house. Yon Yonson 2. The Missouri Girl 4. Carpenter's A Little Outcast 5. Julie Walter's Side Tracked 7. Decker and Veronee co., supporting Lillian Mortimer, 9-14. The Jones' Boys in Missouri 16. Barlow Boys' Minstrels 23. The Resurrection 27.

WICHITA.—CRAWFORD THEATRE (E. L. Martling, mgr.): 'Way Down East Jan. 20; capacity. Carpenter's For Her Sake 21; fair house. Two Jolly Rovers 22 to moderate attendance. The Game Keeper 27. Charles D. Herman 28. Rip Van Winkle 31.——TOLER AUDITORIUM (H. C. Toler, mgr.): The Kilties 24 to fair houses. Richard Carvel 26. The Show Girl 28. Yon Yonson 3.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Erulch, mgr.): 'Way Down East Jan. 22; S. R. O. Thomas Jefferson 24; large matinee and fair night business. Black Patti Troubadours 3. Are You a Mason 5. Mr. Jolly of Joliet 6. The Californian 7. The Deemster 10. Rudolph and Adolph 18. Hunting for Hawkins 19. Jefferson De Angelis 20. Thelma 21.

M'PHERSON.—OPERA HOUSE (S. W. Lindsay, mgr.): Peck's Bad Boy Jan. 19; fair house. Warde Co. in The Lion's Mouth 24 to fair house. Are You a Mason 26. Rip Van Winkle 3. Thelma 13. Other People's Money 19. The Deemster 24. Sanford Dodge in The Gladiator 27.

PITTSBURG.—OPERA HOUSE (W. W. Bell, mgr.): The Christian Jan. 21; large house. Jesse James' Last Days in Missouri 22 canceled. 'Way Down East 24 to good houses. Veronee Stock co. 26-31. A Royal Slave 2. California 3. Black Patti Troubadours 5. The Christian Son 10. Milton's Comedians 12, 14.

PARSONS.—EDWARDS OPERA HOUSE (W. T. Neligh, mgr.): 'Way Down East Jan. 21 to capacity. Carpenter's For Her Sake 24 entertained an appreciative audience. Two Jolly Rovers 31. Are You a Mason 4. Who, What, When Minstrels 7. The Christian's Son 9.

WANEGO.—COLUMBIAN THEATRE (Rogers Brothers, mgrs.): The Convict's Daughter Jan. 22; good business. Benedict's Thelma 6. Other People's Money 14. The Deemster 17. Sanford Dodge 21. A Wise Woman 28.——OPERA HOUSE (L. E. Parsons, mgr.): Dark.

ATCHISON.—THEATRE (P. H. Alexander, res. mgr.): When We Were Twenty-one Jan. 19; small house. The Span of Life 20; small house. The Show Girl 24; good attendance. Not Guilty 26. Kate Claxton 27. The Fatal Wedding 28. The Christian 29. Mr. Jolly of Joliet 30. Richard Carvel 31.

WELLINGTON.—WOODS OPERA HOUSE (M. H. Kirk, mgr.): Peck's Bad Boy Jan. 15; packed house. Casey's Troubles 21; fair house. Along the Wabash 7.——AUDITORIUM (Charles J. Humphry, mgr.): Wilson Frye combination 6.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, mgr.): 'Way Down East Jan. 19; large house. The Game Keeper 23 to poor audience. Thelma 17. Barlow's Minstrels 21. A Wise Woman 23. A Millionaire Tramp 28. Two Jolly Rovers 28.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (W. G. Parker, mgr.): Carpenter's For Her Sake Jan. 20 to good house. Beggar Prince Opera co. 5. Julie Walter's 10. A Wise Woman 14. Hout Stock co. 16-18.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, mgr.): The Show Girl Jan. 24; good satisfaction. Are You a Mason 27. The Missouri Girl 31. Mr. Jolly of Joliet 4. The Tyranny of Tears 16. Walker Whiteside 20. Mrs. Brune in Unorna 28.

HORTON.—HIGH STREET OPERA HOUSE (Bailey and Fox, mgrs.): The Deemster Jan. 10; good business. A Man of Mystery canceled. Peck's Bad Boy 22; good house. The Convict's Daughter 27. Side Tracked 29. Thelma 30.

LEAVENWORTH.—CRAWFORD OPERA HOUSE (Morris Cunningham, mgr.): Railroad Jack Jan. 22; top-heavy house. The Convict's Daughter 23; S. R. O. Mr. Jolly of Joliet 26; fair business. Black Patti Troubadours 7.

NEWTON.—NEW RAGSDALE OPERA HOUSE (Grant Johnston, mgr.): Two Jolly Rovers Jan. 16; fair house. The Game Keeper 26. Richard Carvel 27. Are You a Mason 29.

INDEPENDENCE.—AUDITORIUM (B. Blosser, mgr.): Carpenter's For Her Sake Jan. 22; S. R. O. Barlow's Minstrels 30. Independence Band 2. Hout Stock co. 5-7. Milton's Comedians 9, 10.

LAWRENCE.—BOWERSACK'S OPERA HOUSE (Irving Hill, mgr.): The Game Keeper Jan. 22; fair house. The Christian 24; good business. California 27. A Night in Bohemia 29, 30.

SALINA.—OPERA HOUSE (W. P. Pierce, mgr.): Peck's Bad Boy Jan. 20; good business. Casey's Troubles 23. Lillian Faversham McGlashan 28. Rip Van Winkle 2. Julie Walters 6.

OTTAWA.—SHERBAUGH THEATRE (G. E. Hubbard, mgr.): When We Were Twenty-one Jan. 21 to small business. The Christian 22 to good business. California 28. The Convict's Daughter 30.

GREAT BEND.—WILNER'S OPERA HOUSE (J. F. Lewis, mgr.): A Lion's Mouth Jan. 22 failed to appear. The Game Keeper 29. A Little Outcast 4.

WINFIELD.—GRAND OPERA HOUSE (Ed R. Byers, mgr.): Casey's Troubles Jan. 20 to good business. The Show Girl 29.

STERLING.—MORRIS OPERA HOUSE (W. T. Brown, mgr.): Two Jolly Rovers Jan. 17; fair house. Schubert Lady Quartette 29.

KENTUCKY.

PADUCAH.—THE KENTUCKY (James E. Rudolph, mgr.): The Emerald Isle Jan. 20; crowded house. A Royal Slave 22; fair house. The Silver Dagger 26; good business. The Belle of New York 28 to capacity. Mme. Le Moyne in Among Those Present 30. The Strollers 2. The Pilate 3-7. 'Way Down East 9. Kelcey and Shannon 10. Mr. Jolly of Joliet 11. David Harum 12. When We Were Twenty-one 13. Crimmins and Gore 14. Mme. Bruna in Unorna 16. The Major and the Judge 19. Overture's Band 20. Andrew Robson 21.

MAYSVILLE.—WASHINGTON OPERA HOUSE (Russell, Dye and Frank, mgrs.): Morrison's Faust Jan. 22; fair house. The Missouri Girl 23. The Belle of New York 30. Old Arkansaw 3. The Minister's Son 6. Rose Coghlan 19. When We Were Twenty-one 13.

FRANKFORT.—CAPITAL THEATRE (J. B. and A. D. Blanton, mgrs.): Mme. Le Moyne Jan. 21; large business. Faust 23; good business. The Belle of New York 27. Rose Coghlan 6. Four Cohans 9. Mr. Jolly of Joliet 13. Creator's Band 17. 'Way Down East 23.

LEXINGTON.—OPERA HOUSE (Charles Scott, mgr.): Mme. Le Moyne Jan. 22 to capacity. Bill Talley's Minstrels 23 opened their season here to full house. Morrison's Faust 24 to fair audiences. Howard-Dorsett co. 26-31 opened to capacity.

RICHMOND.—GRAND OPERA HOUSE (B. Jouett, mgr.): A Country Kid Jan. 27; very large house.——NEW OPERA HOUSE (D. C. and E. R. Wagoner, proprietors.): The Missouri Girl 28.

ASHLAND.—THEATRE (Bryan and Martin, mgrs.): A Country Kid Jan. 26; good business. Human Hearts 30. A Prince of Liars 7. The Minister's Son 10. Nevada 14. Chicago Stock co. 16-21.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robertson, mgr.): Vendome Stock co. presented Ranch 10 23 to full house. Wormwood 29. Rose Coghlan 5.

PARIS.—GRAND OPERA HOUSE (R. S. Porter, mgr.): Mme. Le Moyne Jan. 23 to large audience. Howard-Dorsett co. in The Circus Girl 28. The Belle of New York 29.

MADISONVILLE.—MORTON'S THEATRE (W. C. Morton, prop.; Clint Ruby, mgr.): Vendome Stock co. in Ranch 10 4.

SOMERSET.—GEM OPERA HOUSE (T. M. Thatcher, mgr.): Morrison's Faust Jan. 26; large house. Hi Henry 2.

HOPKINSVILLE.—HOLLAND'S OPERA HOUSE (R. H. Holland, mgr.): The Missouri Girl 12. Old Arkansas 18. Sherman Comedy co. 23-29.

LOUISIANA.

ALEXANDRIA.—OPERA HOUSE (Julius Levin, mgr.): George W. Scott co. Jan. 20, 21, presenting Little Lord Fauntleroy, Work and Wages, and What Happened on Friday to good business. Mr. Plaster of Paris 22; packed house. Hello, Bill 23 to packed house. Crescent Stock co. 25-31 opened in The Noble Outcast to packed house.

BATON ROUGE.—ELKS' THEATRE (H. R. Stroube, mgr.): Thelma Jan. 20 to capacity. The Eleventh Hour 24; small house. Hello, Bill 26; good house. Elks' Burlesque Circus 30.——ITEM: Manager Stroube has installed a hot air system of heating in the Elks', which makes the house very comfortable in cold weather.

SHREVEPORT.—GRAND OPERA HOUSE (Harlich Brothers, mgrs.): Hello, Bill Jan. 22; good house. Mr. Plaster of Paris 24; fair houses. When We Were Twenty-one 25, 26; good houses. Jefferson De Angelis 31. Haverly's Minstrels 1. Florodora 2. David Harum 4. Pennsylvania 6. Hunting for Hawkins 8.

NEW IBERIA.—VENDOME OPERA HOUSE (A. B. Murray, mgr.): At the Eleventh Hour Jan. 26 failed to appear. A Wise Member 28. Finnigan's Ball 1. Dickman Stock co. 2-4. Peck's Bad Boy 12. Mr. Plaster of Paris 13. Haverly's Minstrels 14. Leo, hypnotist, 16. At Valley Forge 22.

PLAQUEMINE.—HOPE OPERA HOUSE (Thomas J. Hebert, mgr.): Aiden Benedict's Thelma Jan. 19 to good house. The Great London Mystery 21, 22; very poor business. Rip Van Winkle 3. A Wise Member 6.

MONROE.—OPERA HOUSE (I. Sugar, mgr.): George W. Scott co. Jan. 22-24 to fair business in A Man of the People, David Crockett, and For His Sake.——AUDITORIUM (Tom Stewart, mgr.): Dark.

OPELOUSAS.—SANDOZ OPERA HOUSE (Adolphe Jacobs, mgr.): A Wise Member Jan. 28 to large business. A Chicago Tramp 25 failed to appear. Han Hansen 2. Peck's Bad Boy 13.

MORGAN CITY.—EVANGELINE THEATRE (Loeb and Morrill, mgrs.): Hans Hanson 5. Peck's Bad Boy 10. Lyons Stock co. 19-22. The Show Girl 27.

LAKE CHARLES.—OPERA HOUSE (J. S. Toomer, mgr.): Hello, Bill Jan. 25 to good house. Finnigan's Ball 29. Hans Hanson 1.

FRANKLIN.—AUDITORIUM (Abel and Borah, mgrs.): A Wise Member Jan. 26; fair house. The Eleventh Hour 27. Dickman Stock co. 1-7.

MAINE.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, mgrs.): Virginia Harned in Iris Jan. 26; S. R. O. Corse Payton Comedy co. 27-31, presenting Friends, Held by the Enemy, A Guilty Wife, Dangers of a Great City, A Harmless Flirtation, A True American Girl, Only a Farmer's Daughter, Little Lord Fauntleroy, and Over the Hills to the Poor House to large attendance. Washburn's Minstrels 5. Martin's U. T. C. 6, 7. A Modern Magdalene 9. Harcourt Comedy co. 10-14.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): Katharine Rober co. Jan. 19-24 to good business. Plays: Madame Sans Gene, Doctor Bill, Sapho, A Lady of Quality, Roxana's Claim, Nick Carter, In Dixie's Land, A Dashing Widow, and Kathleen Mavourneen. Corse Payton Stock co. 2-7. Denman Thompson 16, 17.

LEWISTON.—MUSIC HALL (Charles Horbury, mgr.): Uncle Josh Spruceby Jan. 24 to two packed houses. Katherine Rober 26-31 opened to S. R. O. in Madame Sans Gene. Other plays: Doctor Bill, Sapho, Nick Carter, A Lady of Quality, In Dixie Land, and A Dashing Widow. Corse Payton Stock co. 9-14.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, mgr.): Uncle Josh Spruceby Jan. 21; large house. Maro 17. Nell Burgess 27. Washburn's Minstrels 4 and McKinney Brothers' Minstrels 19 canceled.

AUGUSTA.—OPERA HOUSE (David Owen, mgr.): Alma Chester co. Jan. 20-24; large audiences. Uncle Josh Spruceby 30. Denman Thompson 18, 19. The Show Girl 20.

BATH.—COLUMBIA THEATRE (Oliver Moses, mgr.): Dark.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, mgrs.): Winchester Jan. 23; large audience. A Hidden Crime 24; good business. Huntley Moore Stock co. 26-31 opened with The Lost Paradise to packed house. Other plays: The New Dominion, The Southern Gentleman, Roanoke, Kentuck, The Duplicates, and For Liberty and Love. A Merry Chase 2. Al. G. Fields Minstrels 6. A Desperate Chance 7 (return). E. V. Phelan Stock co. 9-14. The Fast Mail 16. The Prisoner of Zenda 17 (return). Gus Sun's Minstrels 18. Mr. Jolly of Joliet 21. Under Southern Skies 22.

ANNAPOLIS.—OPERA HOUSE (John R. Strange, mgr.): Guy Brothers' Minstrels Jan. 27; fair house. An American Gentleman 28 to good business. A Trip to the Jungles (return) 31. Duffy's Jubilee Minstrels 3. The Fast Mail 11. A Gambler's Daughter 12. Sweet Clover 14. Tangled Relations 17. The Prisoner of Zenda 20. Sun's Minstrels 23.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, mgr.): An American Gentleman Jan. 23 to fair audience. Bennett-Moulton co. 26-31 opened in Darkest Russia to large house. Al. G. Field's Minstrels 2. The Belle of New York 10. The Fast Mail 13. The Prisoner of Zenda 16. David Garrick 20.

HAVRE DE GRACE.—CITY OPERA HOUSE (C. E. Owens, mgr.): A Trip to the Jungles Jan. 20. An American Gentleman 27; fair business. Where is Cobb failed to appear. Duffy's Jubilee 4. New Fast Mail 10. The Two Sisters 20.

FREDERICK.—CITY OPERA HOUSE (F. T. Rinehart, mgr.): Guy Brothers' Minstrels Jan. 23 to S. R. O. Heart of Chicago 28 to full house. An American Gentleman 29. Duffy's Jubilee 30.

CAMBRIDGE.—AUDITORIUM (Mace and Nathan, mgrs.): Romeo and Juliet Jan. 28; large house.

MASSACHUSETTS.

NORTH ADAMS.—EMPIRE THEATRE (James F. Sullivan, mgr.): A Montana Outlaw Jan. 24; large business. The Queen of Sin, Bailey 26; house crowded. Graham's Southern Specialty co. 30, 31. Charles E. Cheseldine Dramatic Stock co. 2-7, opening with Faustina. Sidney Adams Sawyer March 6.——RICHMOND THEATRE (William F. Meade, mgr.): Bennett-Moulton co. Jan. 26-31; business large. Clara Turner co. 2-7. Plays: The Republic, Rosie's Ferry, Jessie Du Barri, My Brother's Sister, Fay Trafie, Dolly Varden, Captain's Mate, Hell Gwynne, and Mary Jane's Daughter. The Old Homestead 9.——COLUMBIA THEATRE (Patrick J. Driscoll, mgr.): Father Mathew Minstrels 2.

THOMAS A. HAGGERTY.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, mgr.): Bennett-Moulton co. closed an excellent week's business Jan. 24. Harcourt Comedy co. 26-31 opened in The Gamester's Mate to large house. Repertoire: A Irish American, A South Sider's Revenge, Good Man Sharts, Don Cesar de Bazan, A Soldier of France, The Stowaway, The Indian, and New York After Dark. A Boy of the Street 2. N. C. Goodwin 4. The Show Girl 5. The Flaming Arrow 6, 7.——BIJOU (Harry Myers, mgr.): Thomas Leland Jan. 22-31; fair audiences. Repertoire: Twin 26-28 to good business. Between Waters in East Lynne 29-31. A Royal Slave 2-4. Henrietta Crossman 11.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, mgrs.): Aubrey Stock co. Jan. 26-31; large business. Plays: Devil's Island, Dangers of Paris, We Two, Tess of Tennessee, In the Palace of the Czar, Land of the Living, The Coast Guard, A Deserted Wife, For Love of Woman, Sweet Hearts, and Lost in New York. Harcourt co. 2-7.——ACADEMY OF MUSIC (C. F. Dempsey, mgr.): Will H. Fox Combination co. 26-31; large business. City Sports Burlesque co. 2-4. Watson's American Burlesque co. 5-7.

PITTSFIELD.—ACADEMY OF MUSIC (James A. Sayer, mgr.): Bennett and Moulton co. Jan. 19-24 closed engagement to S. R. O. Plays last part of week: The Outcast of Society, By the King's Command, Foxy's Ferry, and Devil's Web. Jessie James 26; fair business. Sweet Clover 28; large houses. Graham's Southern Specialty co. 2, 3. Drummer Boy of Shiloh 5-7 (local). Clara Turner co. 9-14.——CASINO THEATRE (George S. Funk, mgr.): A Montana Outlaw Jan. 23; very poor house.

NORTHAMPTON.—ACADEMY OF MUSIC (James R. Gillihan, mgr.): Clara Turner co. Jan. 26-31. Plays: The Captain's Mate, The Republic, Nell Gwynne, Jessie Du Barri, Mary Jane's Daughter, Fogg's Ferry, My Brother's Sister, The Fay Trafie, and Dolly Varden. Northampton Vocal Club 6. Rental Ryan 9-14. Hearts of Oak 16. Ethel Barrymore 18. The Show Girl 20. Williams College Dramatics 23. Mary Mannering 27.

NEW BEDFORD.—THEATRE (William B. Cross, mgr.): May Fiske co. Jan. 26-31 opened to capacity. Repertoire: A Soldier's Sweetheart, Fawn of the Cross, The Charity Girl, Little Magnet, Under Two Flags, The Gold King, Nell Gwynne, Little Miss Thompson, and A Daughter's Sacrifice. The Altar of Friendship 2. A Boy of the Streets 4. The Show Girl 6. Working Boys' Band 11. Next Door 12. The Modern Magdalen 14.

WORCESTER.—THEATRE (Felix R. Wendleschaefer, mgr.): Virginia Harned in Iris Jan. 27 to record business. The Show Girl 29, 31. De Forgeron Strasbourg 3. Foxy Grandpa 4, 7. U. T. C. 9-11. The Old Homestead 12.——LOTHROP'S OPERA HOUSE (P. F. Shea and Alf T. Wilton, mgrs.): Over Niagara Falls 26-31; good business. The Power of the Cross 2-7.

MILFORD.—MUSIC HALL (H. E. Morgan, mgr.): Under Southern Skies Jan. 22; S. R. O. Treasure Island 29. Martin's Ten Nights in a Bar Room 4. Martin's U. T. C. 14.——ITEM: Stage Carpenter O'Connor, known to the profession as "Roundy," who has been connected with Music Hall for the past twenty years, has resigned his position. Bert Whitcomb is his successor.

LYNN.—THEATRE (Frank G. Harrison, mgr.): Alma Chester co. Jan. 26-31; attendance satisfactory. Plays: Scotland Yard, A Woman's Redemption, Lady Windamere's Fan, As in a Looking Glass, La Belle Russe, Her Husband's Sin, Captain Swift, May Blossom, A Wife's Temptation. Cambelle Stratton co. 2-7 (excepting 4). Henrietta Crossman 4. Elks' Benefit. Katherine Rober co. 9-14.

GREENFIELD.—OPERA HOUSE (Lawler Brothers, mgrs.): The Power of the Cross Jan. 22; good house. The Convict's Daughter 23; good house. The Graham Specialty co. 29. Bennett-Moulton co. 2-7. Heart of Oak 13. The Orphan Heiress 27.

GLOUCESTER.—UNION HILL THEATRE (Lothrop and Tolman, mgrs.): Campbell-Stratton co. Jan. 26-31 opened in Man's Enemy to good house. Aubrey Stock co. 2-7. Under Southern Skies 10. Ethel Dyffryn Stock co. 23-28.

BROCKTON.—CITY THEATRE (W. B. Cross, mgr.): Clara Turner Jan. 22-24 (return); large audiences. E. V. Phelan's Stock co. 26-31 opened in Parson Jim to full house. The Show Girl 7. May Fiske co. 9-14.

FITCHBURG.—CUMINGS' THEATRE (W. A. Wesley, mgr.): The Scarlet Letter Jan. 22 did not fare well. A Thoroughbred Tramp 24; large audiences. Sweet Clover 26; light business. Martin's U. T. C. 27; good business. Henrietta Crossman 5.

ROCKLAND.—OPERA HOUSE (L. D. Bates, mgr.): Brockton Council, K. of C., presented Phillip Greely's opera, Celeste, Jan. 23 to fair business. The Scarlet Letter 4. Under Southern Skies 11.

LAWRENCE.—OPERA HOUSE (Cahn and Grant, mgrs.): Harcourt Comedy co. Jan. 26-28; fair houses. The Show Girl 29 turned people away. Martin's Ten Nights in a Bar Room 31. Martin's U. T. C. 2.

PLYMOUTH.—DAVIS OPERA HOUSE (A. H. Perry, mgr.): The Limited Express Jan. 27; good house. The Scarlet Letter 29. May Fiske co. 2-7.

SOUTHBRIDGE.—DRESSER OPERA HOUSE (Jackson and Dresser, mgrs.): Keystone Dramatic co. Jan. 26-31; good business.

ORANGE.—PUTNAM OPERA HOUSE (W. J. Cook, mgr.): Bennett and Moulton co. Jan. 26-31. Mars 8.

WEBSTER.—MUSIC HALL (H. S. Taylor and Co., lessees): The Convict's Daughter 2. U. T. C. 17.

MICHIGAN.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, mgr.): Kennedy Players closed successful week Jan. 24. The School for Scandal 28. Quinlan and Wall's Minstrels 29. The Wild Rose 2. Myrkle-Harder co. 9-16.——EDISON THEATRE (Elmer McCormick, mgr.): Janice Meredith Jan. 19; fair house. An American Hustler 20; light house. The Wizard of the Nile 21; large audience. Nathan Hale 24.

FLINT.—STONE'S OPERA HOUSE (Albert C. Penz, mgr.): Janice Meredith Jan. 20; good house. Mendelssohn's Quartette 22; good house. Prince of Egypt 23 (local); good house. The School for Scandal 27 to fair house. Quinlan and Wall's Minstrels 28. The Great Victor Show 31. The Evil Eye 3.

MARQUETTE.—OPERA HOUSE (A. F. Koepche, mgr.): The Evil Eye Jan. 20; good business. A Royal Prisoner 23 canceled. The Liberty Belles 24; fair audience. John Griffith in Macbeth 26. Edward Waldman in Louis XI 7. King Dodo 10. The Wrong Mr. Wright 21.

BATTLE CREEK.—POST THEATRE (E. R. Smith, mgr.): The Merry Mandarin Jan. 20, 21 (local), Elks' Opera, direction of George F. Knowles; good houses. The Strollers 23; fine house. Quinlan and Wall's Minstrels 24; good house. Nathan Hale 25; good house.

TECUMSEH.—NEW BRADLEY (J. J. Orr, local mgr.): William Owens Jan. 16. Weary Willie Walker 21; fair house. Caste 24. Robinson Crusoe 30. Evil Eye 6 canceled. Reuben in New York 7. The Liberty Belles 13. The Midnight Express 20. The Counterfeiters 24. Adams, magician, 27 to full house.

MUSKEGON.—THE GRAND (Ray H. McGrafft, mgr.): A Warm Match Jan. 22 to light house. A Jolly American Tramp 25; good business. Caste 27; good house. Busy Izzy 29. The Liberty Belles 30. Evil Eye 31. Marks Brothers 1-7.

SAGINAW.—ACADEMY OF MUSIC (John H. Davidson, mgr.): Le Voyage en Suisse Jan. 19; small audience. The Wizard of the Nile 21 to fair house. William Owen co. 24 to good houses. The Kennedy Players 26-31.

BENTON HARBOR.—BELL OPERA HOUSE (George A. Mills, mgr.): A Bunch of Keys Jan. 17; two good houses. The Fisherman's Daughter 20; fair house. French Beauties Burlesquers 21. My Friend from Arkansaw 28. Caste 31. Reuben in New York 5.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Julius Steinberg, mgr.): John Griffith in Macbeth Jan. 21; fair house. The Liberty Belles 22.——CITY OPERA HOUSE (William Morrell, mgr.): Dark.

SAULT STE. MARIE.—SOO OPERA HOUSE (W. H. Leech, mgr.): Castle Square Stock co. Jan. 19-26 in The Octoroon, A Queen of Wits, Tangled Lives, Winthrop, and Deserter to fair business. The Liberty Belles 28. Edward Waldman 29.

LUDINGTON.—OPERA HOUSE (U. S. Grant, mgr.): Hoi Marks co. Jan. 19-24; plays: Among the Brigands, Slaves of Beauty, Jonny, The Tramp, The Prodigal Son, and Under Two Flags. Great Victor Show 31.

KALAMAZOO.—ACADEMY OF MUSIC (R. A. Bush, mgr.): Quinlan and Wall's Minstrels Jan. 23; S. R. O. Caste 26; very good co. Evil Eye 27; top heavy house. A Jolly American Tramp 28. The Liberty Belles 31. The Stowaway 2. Man to Man 4.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, mgr.): Robert V. Ferguson in Caste 22; fair house. A Jolly American Tramp 23 to very large house. Report of Hoytana 29 canceled. The Burgomaster 5. Marks Brothers 9-16.

ESCANABA.—PETERSON'S OPERA HOUSE (P. M. Peterson, mgr.): The Evil Eye Jan. 21; crowded house. The Mountaineer's Daughter 24, 25; fair business. Cockell Stock co. 26-31 opened to S. R. O.

ST. JOHNS.—ALLISON OPERA HOUSE (O. L. Kisler, mgr.): Monarch Minstrels Jan. 6; good house. A Warm Match 15. A Bunch of Keys 21; large house. The Great Victor 28 canceled. Hoffman Orphans 7.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, mgr.): The Evil Eye Jan. 20. The Liberty Belles 3. Robert Mantell 7. Foxy Quiller 12. Florodora 16. The Midnight Express 23.

BAY CITY.—ARMORY THEATRE (W. J. Dwyer, mgr.): William Owen presented The Road to Ruin Jan. 22 to large audience. Chicago Vaudevillians 24, 25; fair houses. Kennedy Players 2-7.

ANN ARBOR.—ATHENS THEATRE (Dean M. Seabolds, mgr.): Junius Kennedy Jan. 21; fair house. Caste 22; poor house. Quinlan and Wall's Minstrels 26; full house. A Warm Match 28. The Wild Rose 31.

CHARLOTTE.—THOMAS OPERA HOUSE (Fred Miller, mgr.): The Knowles Jan. 26-28 to good houses. A Jolly American Tramp 27. A Sister's Love 2. Myrkle-Harder Stock co. 23 to March 2.

CADILLAC.—THE CADILLAC (C. E. Russell, mgr.): John Griffith in Macbeth Jan. 22 to crowded house; receipts $908.75. Mendelssohn Male Quartette 23. The Great Victor Show 12. Newborn's Feast 24.

IRON MOUNTAIN.—BUNDLE'S OPERA HOUSE (A. J. Bundle, mgr.): The Moonshiner's Daughter Jan. 22; audience well pleased. The Great Victor Show 21.

HILLSDALE.—UNDERWOOD'S OPERA HOUSE (N. H. Widger, mgr.): A Bunch of Keys Jan. 22; crowded house. My Friend from Arkansaw 23. The Counterfeiter 6.

JACKSON.—ATHENAEUM (H. J. Porter, mgr.): Sally in Our Alley Jan. 22; fair business. The Brothers 24; large house. Myrtle-Harder Stock co. 26-31 opened to capacity.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Lockie, mgr.): Caste Jan. 20. Man to Man 3. Foxy Quiller 10. The Span of Life March 2.

EAST JORDAN.—LOVEDAY OPERA HOUSE (W. A. Loveday, mgr.): Hurst's Concert co. Jan. 22; small audience.

MT. PLEASANT.—OPERA HOUSE (E. J. Van Leuven, mgr.): William Owen in The School for Scandal Jan. 28. Local Band Concert 29.

PETOSKEY.—GRAND OPERA HOUSE (Guy M. Horwood, mgr.): John Griffith in Macbeth Jan. 20 to fair audience. The Liberty Belles 27.

MENOMINEE.—NEW THEATRE (Charles T. Greene, mgr.): The Evil Eye Jan. 22; good house. John Griffith in Macbeth 30. King Dodo 3.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, mgr.): The Wild Rose 30.

CENTRAL LAKE.—CAMERON OPERA HOUSE (A. F. and A. Cameron, mgrs.): Dark.

MINNESOTA.

OWATONNA.—METROPOLITAN OPERA H

Paris 26. Hello, Bill 27. Cracker 28. When We Were Twenty-one 29. Jefferson De Angelis 30.

FARGO CITY.—CITIZENS' OPERA HOUSE (Wolverton and Co., mgrs.): The Eleventh Hour Jan. 19 pleased. The Minister's Son 20; good house. Thelma 22; satisfactory house. Lyceum Stock Co. 26-31. Finnegan's Ball 7. Humpty Dumpty 8. Katherine Kidder 11.

———.—GRAND OPERA HOUSE (L. Rothenberg, mgr.): The Murder 20 to 600 business (return); well pleased house. Lewis Morrison in Faust 24; S. R. O. Cracker and Pollock co. 2-4. When Knighthood Was in Flower 7.

JACKSON.—THE CENTURY (F. W. Safford, mgr.): The Eleventh Hour Jan. 21; fair business. Cracker 27. When We Were Twenty-one 28. Jefferson De Angelis 29. Hello, Bill 30. Peck's Bad Boy 3. Finnegan's Ball 6.

MOORHEAD CITY.—NEW OPERA HOUSE (O. J. Herbert, mgr.): The Minister's Son Jan. 22; crowded house. Hoyt's Comedy co. 23-28; good house. Thelma 27; good house. Deseilles Comedy co. 2-7.

HAZELHURST.—PALACE OPERA HOUSE (A. Mengel, mgr.): Around the World in Eighty Days 2. Hoyt's Comedy co. 18, 19.

WEST POINT.—OPERA HOUSE (Seitz and Washbrook, mgrs.): Humble Farm Jan. 26; fair audience. Mahara's Minstrels 28.

MISSOURI.

ST. JOSEPH.—TOOLE THEATRE (C. H. Fisher, mgr.): The Show Girl Jan. 25 to fair business. The Fatal Wedding 26, 27 to large audiences. The Christian 28. The Cowboy and the Lady 29. ——THEATRE (H. H. Hall, mgr.): The Sons of Ruth 25, 26 to large audiences. The Fatal Wedding 27, 28 to S. R. O. Mr. Jolly of Oxford 29. Kit, the Barmaid 30. Bell Boy 31. Kit, the Barmaid and Bell Boy 2. ——THEATRE and Bell Boy 3.

LOUISIANA.—PARKS OPERA HOUSE (E. A. Parks, mgr.): The Show Girl Jan. 20. The Deadwood 21; good business. Forepaugh's Wonders 22; capacity. Harry Lacy 23, 24. Bell Boy 25. The Wise Man 26. Mahara's Minstrels 27. Kit, the Barmaid 28. ——OPERA HOUSE (E. K. O'Neil, mgr.): A Texas Ranger 21; fine business.

SPRINGFIELD.—BALDWIN OPERA HOUSE (Brooks and Hamlin, mgrs.): Barker and Vernon Book co. Jan. 19-24 presenting Prisoner of Zenda, A Gambler's Revenge, In the Heart of the King, Queen of Fads, In the Embassy of the Orient, Lady Peggy Ball, Thomas Jefferson in Rip Van Winkle 25; large audience. Will Rogers Hall 26. A Royal Slave 27. Gilbert's 28, 29.

SEDALIA.—PERSHING GRAND OPERA HOUSE (A. R. Webster, mgr.): The Hour of Death Jan. 20; fair audience. Peck's Bad Boy 21; poor house. Redmond Jones 22. Why Does Mary Marry 23. Tempy, the Quilter 24. Bell Boy 25. A Royal Slave 27. For Her Sake 28. Williams Stock 29. Winkelder, monologist, and Lawrence, 30-2.

HANNIBAL.—PARK THEATRE (J. B. Price, mgr.): California Jan. 23 to good business. Hawkins 27 to S. R. O. Robert Mantell 28 to good business. Grace Hayward co. 29-31 opened in Cinderella to large audiences of women. The Pilgrims 1. Bradley 2. The Prisoner of Zenda 3. A Millionaire Tramp 12. Sullivan 14. Hallen 17.

NEVADA.—MOSSER NEW THEATRE (H. H. Mosser, mgr.): The Christian Jan. 20; large audience. Why Do Men Stray 21; good house. Lyceum 22. Why Does Mary Marry 23. A Royal Slave 24. Carpenter's For Her Sake 25. Tempy, the Quilter 26. Williams Stock 27. Wm. West. When Knighthood Was in Flower 28. The Sunshine 31.

LAMAR.—OPERA HOUSE (Howe and McGinnis, mgrs.): When We Were Twenty-one Jan. 27. Carpenter's For Her Sake 28. The Runaway 29. Barlow's Minstrels 31. Gus Hill's Black co. 32. Texas Steer in Missouri 34. Carpenter's A Little Outcast 35.

JOPLIN.—NEW GLOB THEATRE (Crawford, Richard and Phelps, lessees): The Fleets Jan. 19-24; good business. The Gaiety 25; packed house. Why Does Mary 26. A Royal Slave 27. When We Were Twenty-one 28. Helen Bertram co. in The Spoiled One 1.

CARTERVILLE.—GRAND OPERA HOUSE (Harry Lee, mgr.): Bunting and Tyler co. (indefinite) Jan. 19-24, opened in Uncle Josh to S. R. O. Other people's Money 26. Secret Service, Grand Lyceum, Ten Nights in a Bar Room 27. Hoyt, Hughes, and A Day and a Night; good business.

MOOREVILLE.—STEPHENS OPERA HOUSE (Stephens and Thompson, mgrs.): California Jan. 19 to fair business. A Trip to Paris 20 to packed house. Barlow's Minstrels 21 to capacity house. The White Slave 22.

WEBB CITY.—NEW MAJEE THEATRE (H. S. Richard, lessee): The Christian Jan. 19; good house. Hilton Brothers co. 20; packed house. When We Were Twenty-one 21. A Royal Slave 22. Carpenter's For Her Sake 1. The Cowboy and the Lady 2.

SIKESTON.—THE JEFFERSON (Leon Herndon, mgr.): Barlow Tolpo co. Jan. 19-24 opened in A Trip to Paris to S. R. O. My Partner, the Colonel 27 to good business. Who's Who 28. A Millionaire Tramp 29. Gil in Prisoner 30.

POPLAR BLUFF.—HEGARTY'S OPERA HOUSE (C. Hegarty, mgr.): The Cowboy and the Lady Jan. 24; good audience. The Deemster 27; fair house. Mr. Lady of Lyons 28. A Royal Slave 6. Are You a Mason 12.

MARSHALL.—OPERA HOUSE (William M. Stifler, mgr.): The Power Behind the Throne Jan. 19 to packed house. The White Slave 20. The Deemster 30.

CARTHAGE.—GRAND OPERA HOUSE (H. S. Baldwin, mgr.): The Christian Jan. 20; large audience. Hoyt Bunch co. 22-24; fair attendance. Barlow's Minstrels 9. The Runaway 10.

BUTLER.—OPERA HOUSE (G. A. Trimble, mgr.): Venie Farrell co. 12-17 failed to appear. Kate Lyons 19 failed to appear. Carpenter's For Her Sake 4. California 6. Barlow's Minstrels 12.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, mgrs.): California Jan. 23 to good house. The Cowboy and the Lady 5.

MONTANA.

BUTTE.—SUTTON'S BROADWAY THEATRE (Dick F. Sutton, mgr.): Florence Roberts in Zaza, The Dangerous Mrs. Hatch, and Magda Jan. 18-20 to capacity. Virginia Drew Trescott 21, 22 in Strathmore; good business. Captain Jinks 23, 24 drew well. David Warfield in The Auctioneer 25-27. The Tyranny of Tears 28, 29. The Wrong Mr. Wright 30, 31. Dan Sully 4, 5. Down by the Sea 6, 7. The Heart of Maryland 8, 10. C. B. Hanford 11, 12. Frank Daniels 13, 14.——GRAND OPERA HOUSE (Howe and Marks, mgrs.): A Runaway Match 26, 28.——UNION FAMILY THEATRE (Al. Oaken, mgr.): Fra Diavolo 26-1. Fairy Queen 2-7.

HELENA.—THEATRE (F. W. Agnis, mgr.): Virginia Drew Trescott in Strathmore Jan. 24 to good business. Captain Jinks of the Horse Marines 26, with Elizabeth Kennedy. Paul Gilmore in The Tyranny of Tears 27. David Warfield in The Auctioneer 28. Harry Beresford in The Wrong Mr. Wright 29.

MISSOULA.—UNION OPERA HOUSE (A. H. Hertley, mgr.): Captain Jinks Jan. 21; good house. The Wrong Mr. Wright 26.

ANACONDA.—THEATRE MARGARET: Captain Jinks 23; fair house. Lord Strathmore 28 to light business.

GLENDIVE.—OPERA HOUSE (J. R. Widmyer, mgr.): Dark.

NEBRASKA.

FAIRBURY.—NEW OPERA HOUSE (Hamphies and Gregory, mgrs.): The Missouri Girl Jan. 21 to S. R. O. The Messenger Boy to fair business. Thelma 26. The Sublime 29-31. The Convict's Daughter 4. Genuine 5. Reaping the Harvest 9.——STEELE'S OPERA HOUSE (J. C. McClay, mgr.): Are You a Mason 23 to fair business. Side Tracked 27.

LINCOLN.—THE OLIVER (Schrupp and Crawford, mgrs.): The Show Girl Jan. 21, 22 to fair houses. Ole Olson 23, 24; very good audiences. Reaping the Harvest 26. The Orpheum Show 31. Pickings from Puck 2. Kyrle Bellew 3. San Toy 5. The Irish Pawnbrokers 6, 7. The Cowboy and the Lady 9. The Christian 10.

FALLS CITY.—GEHLING THEATRE (John P. Gehling, mgr.): The Span of Life Jan. 21; good house. The Christian 30. Other People's Money 5. The Convict's Daughter 10.——JENNIE OPERA HOUSE (John C. Nulk, mgr.): Brook's Band 27; full house.

WAHOO.—WAHOO CITY.—THE OVERLAND (D. L. Allen, mgr.): The Span of Life Jan. 22; good house. Reaping the Harvest 24; large house. The Fatal Wedding 29. Peck's Bad Boy 31. The Christian 3. The Irish Pawnbrokers 9. The Convict's Daughter 12.

HASTINGS.—KERR OPERA HOUSE (George Stevenson, mgr.): Thelma Jan. 21; fair business. Are You a Mason 22; business good. Side Tracked 28; good business.

NORFOLK.—AUDITORIUM (A. B. Beall, mgr.): Other People's Money Jan. 27 canceled. Ole Olson 30. The Irish Pawnbrokers 4. The Christian 6. Shore Acres 10.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, mgr.): Two Married Men Jan. 23; fair house. The Peddler's Claim 24.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, mgr.): Katherine Rober 2-7.——PARK THEATRE (John Stiles, mgr.): The Convict's Daughter 22-24 to good houses. Ten Nights in a Bar Room 26-

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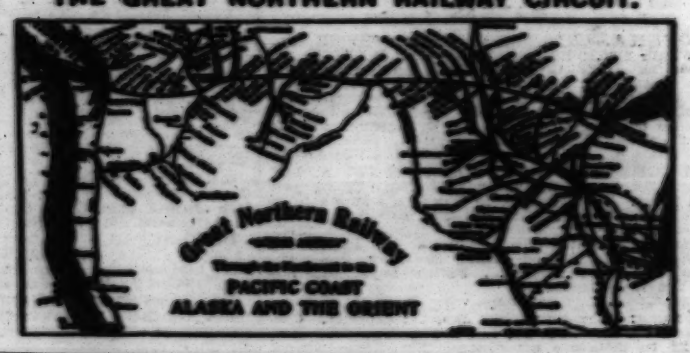

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29 to excellent business. U. T. C. (Martin's) 29-31. East Lynne 2-4. A Royal Slave 5-7.

SENECA.—CLEMENT OPERA HOUSE: J. C. Rockwell co. Jan. 26-31 opened to good business with Queen's Necklace. Stella Alabama 27. William Vaughan 28. A Gambler's Wife 29. Gem Hollow 30. Jesse Pomeroy 31.

LACONIA.—MOULTON OPERA HOUSE (William H. Van Dusen, mgr.): Graham's Southern Specialty co. Jan. 27; fair audience. Leland Powers, impersonator, 6.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, mgr.): Two Nights in a Barroom Jan. 22; crowded house. The Show Girl 26; large audience. Bishop's Breakers 28, 29. A Day of the Streets 6.

CONCORD.—WHITE'S OPERA HOUSE (R. C. Wilbur, mgr.): Graham's Southern Specialty co. Jan. 26; fine house. Charlotte Crossman 7. Dan Daly 9.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, mgr.): Dark. Gaskins and Wall's Minstrels 20.

DOVER.—CITY OPERA HOUSE (Charles E. King, mgr.): The Show Girl 17.

NEW JERSEY.

HOBOKEN.—LYRIC THEATRE (H. P. Stoller, mgr.): James Boys in Missouri Jan. 22-24 played to full houses; co. good. George Kilgut and Alma Kelly replace Ge Trado. Her Marriage Vow was presented 26-28 to large business; co. excellent. The cast is exceptionally strong one and includes: Louis Leonard, W. A. Whitener, George H. Nichols, Henry Buckler, James A. Marcus, George H. Flint, Harry Clarence, Willmina Francis, Annie Ashley, May Morley, and Blanche Ralph. The Confederate Boy 29. Hearts Adrift 30, 31. Chris and Lena 1-4. A Million Crowns 5-7. THOS. J. McALEER.

NEW BRUNSWICK.—SHORTRIDGE'S THEATRE (H. Shortridge, mgr.): The Sweet's Revenge Jan. 22 drew attendance of fifteen performance here by local amateur players, he claimed co. failed to bring some of his money, some having been forwarded to Elizabeth, N. J., by express agent. Bennett and Moulton co. 26-31 opened to S. R. O. Plays: Outcasts of Poker Flat, Uncle Rastus, Shipwrecked, The Devil's Pack, The Wheel of Fortune, An Innocent Convict, A Daughter of the South, By the Kings Command, Fanny's Fancy, and Man Against Man. The Fast Mail 2. A Hot Old Time 3. Chris and Lena 5. Sidy Tredell 12. Charles K. Champlin 16-21.

BRIDGEWATER.—CRITERION THEATRE (Ed. R. Moore, mgr.): Jesse Mayne co. Jan. 26-31 opened to S. R. O. in The Bootblack. Other plays: Through the Darkness, The Two Orphans, The Price of Honor, The Stowaway, The Tide of Life, Under Two Flags, and My Lady Nell. Romeo and Juliet 2. A Desperate Chance 4. Hoyt Fast Mail 5-7. A Gambler's Daughter 14. An American Gentleman 16. Keller 19. 21 Perkins 23. Over Niagara Falls 28.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Stevens, mgr.): Hall Burgess Jan. 24 to large business. James K. Hackett in The Crisis 26 to S. R. O. Any Port in a Storm 28; S. R. O. The Pretzel 2. Mrs. Jack 4. Stock (Miss) Amateurs 5. William Faversham 7. Cora Payton Stock co. 9-21. The Bonnie Brier Bush 23. Mrs. Le Moyne 24.

ATLANTIC CITY.—YOUNG'S OCEAN PIER THEATRE (Henry D'Arcy, mgr.): Haverley's Vaudeville co. Jan. 26-31; good business. The Boy's in A Hot Old Time 2. Romeo and Juliet 3. Tangled Relations 4, 5. The Village Parson 6. Vaudeville 9-14. An American Gentleman 17. Ellis Minstrels (local) 21. Ten Idol Vaudeville 23-28.

RED BANK.—OPERA HOUSE (Charles E. Nigman, mgr.): Ethel Dyffry co. Jan. 26-31 opened in The Editor's Daughter to capacity. Other plays: Little Tycoon, Pinkerton Grey Detective, Outcasts of a Great City, A Runaway Wife, Little Trumps, Ten Nights in a Barroom. Dot Karrel 5-7.

ELIZABETH.—LYCEUM THEATRE (Edwin Elroy, mgr.): A Night at the Circus Jan. 19-21; good audiences. The Sweetest Maids 22-24 to large business. Moody's Claim 26-28 to good returns. The Denver Express 29-31.

BOONTON.—HARRIS LYCEUM (Harris Brothers, mgrs.): Jesse James 4. Chris and Lena 7. The Real Widow Brown 18.

PATERSON.—OPERA HOUSE (John J. Gottlieb, mgr.): Bostock's Trained Animals Jan. 26-31 to good business. Mrs. Jack 2. Wenz (local) 4-7.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (P. C. Waring, mgr.): Krause-Taylor Jan. 19-24 opened in A True Kentuckian to S. R. O. Other plays: A Gay Deceiver, Ironmaster, Rip Van Winkle, Jonathan Judd, Jr., The Vivacious, and Jesse James to small business. Royal Italian Band 2. James Boys 3. Paul Gilmore 11. Brennan-Sale co. 12.

ROSWELL.—PATTON'S OPERA HOUSE (S. E. Patton, mgr.): Hoeheer Comedy co. Jan. 20-22 in A Chicago Tramp, Too Rich to Marry, and The Forger's Daughter; large business.

NEW YORK.

UTICA.—MAJESTIC THEATRE (H. D. Middlebrook, mgr.): Superba Jan. 22 to large houses. Chris and Lena 23 to large audiences. Field's Minstrels 24 to packed house. A Montana Outlaw 26 to fair house. The Night Before Christmas 27 and A Montana Outlaw 27 (double bill) drew 2,400 people. The Doings of Mrs. Dooley 28; good house. The Burglar 29. Alaska 30, 31. Are You a Mason 2. In Convict Stripes 3. In Old Kentucky 4. Eight Bells 5. Dorman Thompson 6. Leaping the Loop 7.——ITEM: Owing to a misunderstanding in the bookings at the Majestic, A Montana Outlaw and The Night Before Christmas both held contracts for the house for 27. An agreement was entered into by all concerned, whereby both plays were presented, both afternoon and evening, for one admission. Afternoon performance commencing at 1.30 p.m. and the evening performance at 7.15 p.m. The number of paid admissions for the day and evening was 2,400.

GEORGE R. STODDARD.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): A Modern Magdalen Jan. 19 cancelled. Field's Minstrels 20, two S. R. O. houses. James K. Hackett in The Crisis 23; house sold out three days in advance. Superba 24; two S. R. O. houses. Franklin Carpenter co. 26-31; large business. Plays: Shelter Bay, A Barrel of Money, From Poverty to Wealth, Quo, the Shaughraun, A Romance of Vermont, A Brave Girl, Myrtle Ferns, Five Fly, Rostock Animal Show 1-3. Dorman Thompson 7. Over Niagara Falls 8, 10. The Bonnie Brier Bush 11. At Valley Forge 12. Ten Nights in a Bar Room 14. Bennett and Moulton co. 16-21.——ITEM: Mrs. Hackett, mother of James K. Hackett, was with the co. 26. After the performance the star was entertained by his fraternity at the chapter house at Union College.

GEORGE C. MOON.

ELMIRA.—LYCEUM THEATRE (M. Rein, mgr.): Ezra Kendall in The Vinegar Buyer Jan. 26; large house. Dorman Thompson in The Old Homestead 27 to capacity. Andrew Mack 29. The Road to Ruin 31. MacKnight Choir in The Yeoman of the Guard 2-4. Vogel's Minstrels 5.——AUDITORIUM (R. H. Colburn, mgr.): Mayo 28; large house.

J. MAXWELL BEERS.

SYRACUSE.—WIETING OPERA HOUSE (John L. Kerr, mgr.): Beaudoyer Jan. 22 to small house. Are You a Mason 2. Dorman Thompson 3.——LYCEUM THEATRE (C. G. Beattie, mgr.): The stock co. did a large week's business with a good performance of The Ironmaster 26-31. Trilby 2-7.——GRAND OPERA HOUSE (C. H. Plummer, mgr.): The Night Before Christmas 23-24; large houses. The Queen of the Highway 26-28; well attended. Human Hearts 29-31. Alaska 2-4. The Road to Ruin 5-7. Eight Bells 9-11. Stetson's U. T. C. 12-14.——ITEMS: Wenyse Henderson has retired as manager of the Lyceum Theatre.—The engagement of J. Henry Kelker as leading man at the Lyceum, which was for four weeks, has been prolonged indefinitely.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (R. B. Sweet, mgr.): Cora Payton's Comedy co. closed week Jan. 19-24 with Wealth and Poverty. The Law of the Land, A Dangerous Woman, The Two Orphans, and Guilty Without Crime to splendid business. Vaudeville 26; benefit Trade and Labor Council; fair house. York State Folks (return) 28 again tested capacity. My Friend from India 31. Franklin Carpenter Stock co. 2-7. Brandon Tynan 10. Nick Carter 12. J. H. Stoddard 14.

ROCHESTER.—NATIONAL THEATRE (Frederick R. Loescher, mgr.): Hanlon's Superba Jan. 26-31; large audiences. Only a Shop Girl 2-4. In Old Kentucky 5-7.——BAKER THEATRE (John E. Boyle, mgr.): Human Hearts 26-28; fine houses. The Queen of the Highway 29-31; large attendance. The Road to Ruin 2-4. Alaska 5-7.——LYCEUM THEATRE (W. R. Corris, acting mgr.): Andrew Mack in The Bold Soger Boy 26, 27; light business. Arthur Hochman, pianist, 28. Dorman Thompson 2, 3.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, mgr.): Morrison Comedy co. Jan. 19-24 in Princess of Patches, A Man of Mystery, Diamond Bracelet Robbery, For Fair Virginia, City of New York, Nevada, or The Devil's Mine, Too Much Mother-in-Law, and Kidnapped; good houses. The Old Homestead 26 to S. R. O. Ezra Kendall 27; crowded house. Alaska 28; fair attendance. The Road to Ruin 29. Andrew Mack 30. Two Little Waifs 31. Jere McAuliffe 2-7.

FRANKLIN.—COLONIAL THEATRE (Fred S. Cunningham, mgr.): Charles E. Champlin Stock co. closed week Jan. 19-24 with Only a Private. The Fatal Card, and In the Spider's Web; capacity houses. Leaping the Loop 27; S. R. O. Chris and Lena 29 to fair house. The Barnum-Lentzen Moving Pictures 6, 7. Minstrels 10 (local). Agnes Ardeck 12. The Volunteer Organist 13.——CRYPTIC THEATRE (H. H. Hinch, mgr.): Dark.

ALBANY.—EMPIRE THEATRE (Joseph Frank, mgr.): The Eight Bells Jan. 26-31 drew the attractions booked for this season are Irish, A Chinese Honeymoon, and Rosie Brothers.——HARMANUS BLEECKER HALL (H. E. Jacobs, mgr.): The Empire Vaudeville co. closed large week's business 24. The Village Parson 26-31 opened well. Leaping the Loop and Her Marriage Vow follow.

GLOVERSVILLE.—DARLING THEATRE (Will E. Gent, mgr.): Andrew Mack in The Bold Soger Boy Jan. 23 to large audience. James K. Hackett in The Crisis 24 to S. R. O. (receipts $1,200). Vogel's Minstrels 28. Beyond Pardon 30. Eight Bells 7.——FAGIOLI OPERA HOUSE (A. L. Covell, mgr.): Jesse James 26; fair business. Leaping the Loop 5. Agnes Ardeck 10.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Murdock Hutson, mgr.): Fox's Bad Boy Jan. 23 pleased two audiences for the season of this season. York State Folks 27 returned to large audiences. Beyond Pardon 31 cancelled. In Old Kentucky 1. Katharyn Kilgaway co. 4. Agnes Ardeck 12. The Boudoir 14. Carter Stock co. changed to 16-21. Village Parson 23. Real Widow Brown 28.

NEWBURGH.—ACADEMY OF MUSIC (Fred H. Taylor, mgr.): Dot Karrell co. Jan. 26-27 opened with A Night in Chinatown to record breaking business. Other plays: Nan, the Masculine, Gladsmith, The Inside Track. York State Folks 28 to good house. Eight Bells 29; large house. Cora Payton Comedy co. 2-7. Female Minstrels 10. Brandon Tynan 11.

CANANDAIGUA.—DAVIDSON GRAND OPERA HOUSE (H. H. Parsons, mgr.): Fox's Bad Boy Jan. 16; large business. Two's Company 19 to good house. Agnes Ardeck 24; good business. Two Little Waifs 26 to packed house. Dorman Thompson 30. In Prison Stripes 2. An American Hustler 6. The Blind Girl 9. Behind Prison Bars 9.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, mgr.): Walter Perkins Jan. 21 in Jonesy; very good house. Willis Southern Comedy co. 22, 23 in In Atlantic City. Jolly Bachelors, and Two Old Cronies drew well. Carter Stock co. 26-31 opened in Knobs o' Tennessee to full house. Agnes Ardeck 2. York State Folks 3. Eight Bells 4.

GENEVA.—SMITH OPERA HOUSE (F. K. Hamilton, mgr.): R. J. Fowler's new play, Mademoiselle Louise, with Agnes Ardeck in the lead, made its first public appearance here Jan. 20 to good business. Two Little Waifs 27. Dorman Thompson in The Old Homestead 28; packed house. Human Hearts 4. The Village Parson 7.

PLATTSBURGH.—THEATRE (M. H. Farrell, mgr.): Rice-Lorenzo co. Jan. 19-24 to fair business. Plays: A Parisian Princess, Under Two Flags, Hoopsa, Boyle, Down on the Suwanee River, Sidewalks of New York. A Royal Prisoner, Wild Cowboy co. 26-31. Plays: In Atlantic City, Two Old Cronies, and Jolly Hallman. Bonnie the Bonnie Brier Bush 10.

ROME.—WASHINGTON STREET OPERA HOUSE (R. J. Gatty, mgr.): Hanlon's Superba Jan. 21; full house. Chris and Lena 22; excellent house. Vogel's Minstrels 26; full house. The Night Before Christmas 28; small house. Fox's Bad Boy 30. Carter Stock co. 2-7.

FISHKILL.—ACADEMY OF MUSIC (Clarence Robinson, mgr.): Haddell Stock co. Jan. 26-31 in The Prisoner of Patches, Down the Slope, The Lightning Express, Little Heiress, A Western Romance, and My Uncle from Japan; good houses. James K. Tonin 2-4. DyStryn Stock co. 7-14.

TROY.—GRISWOLD OPERA HOUSE (M. Rein, mgr.): Joe Welch in The Peddler Jan. 26-31 to capacity. Fox's Baker 26-28 in Chris and Lena Minstrels. George W. Monroe 29-31.——RAND'S OPERA HOUSE (M. Rein, mgr.): Eugenie Blair 22, 24 in Zaza; good audiences. Eight Bells 2, 3.

AMSTERDAM.—OPERA HOUSE (George McClumpha, mgr.): Andrew Mack in The Bold Soger Boy Jan. 22 to capacity. Al. Field's Minstrels 23 to S. R. O. Fock's Bad Boy 27 to packed house. Beyond Pardon 31. Bennett-Moulton co. 3-7. Franklin Carpenter co. 9-14.

ONEIDA.—THE MUNROE (E. J. Preston, mgr.): Vogel's Minstrels Jan. 26; packed house. A Busy Time 27 failed to appear. The Burglar 28. E. Clinton Adams 3. Agnes Ardeck 6. Fock's Bad Boy 8. At Valley Forge 11. Martin's Ten Nights in a Barroom 24.

JAMESTOWN.—SAMUELS' OPERA HOUSE (R. J. Goodwin, mgr.): The Wild Rose Jan. 22 to capacity. Gazette, Gandit and Mack 23. Real Lynne 24 to good business. Keller, magician, 26 to fair business. Sawtelle Dramatic co. 27-31; opened to capacity. The Morning Bird 7.

HUDSON.—OPERA HOUSE: Al Honig's Jr. Minstrels (local) Jan. 22 to good house. Al. G. Field's Minstrels 23; S. R. O.——ITEM: Agnes Ardeck in Princess Louise will appear at a benefit given by the Hudson Lodge of Elks.

HOOSICK FALLS.—SHATTUCK OPERA HOUSE (Charles S. Smith, mgr.): Chauncey De Vonde co. Jan. 19-24 broke records of Hartford. Plays latter half of week: A Day of Reckoning, The Minister, The Bleeding Sapphire, and The Great Wild West.

GRANVILLE.—TEMPLE OPERA HOUSE (T. A. Boyle, mgr.): Graham's Southern Specialty co. My Friend from India 5. The Burglar 19. Bent Willow Comedy 21. Quincy Adams Sawyer 27. The Real Widow Brown March 6.

KINGSTON.—OPERA HOUSE (G. V. De Witt, mgr.): York State Folks Jan. 27; business S. R. O. The Eight Bells 28. Chris and Lena 29. Mme. Modjeska 2.——EMPIRE THEATRE: My Friend from India 2.

DOONVILLE.—CONNOCK OPERA HOUSE (Wallace and Sawyer, mgrs.): A Busy Time Jan. 20; fair house. Hamilton College Glee Club 23. Fox's Bad Boy 30. Agnes Ardeck 2.

OWEGO.—WILSON OPERA HOUSE (Wallace and Gilmore, mgrs.): Alaska Jan. 27; fair house. The Night Before Christmas 28. Vogel's Minstrels 2. Mme. New York, Jr., 16.

AUBURN.—BURTIS OPERA HOUSE (H. S. Newton, mgr.): Agnes Ardeck Jan. 26; good house. Vogel's Minstrels 31 to capacity. Human Hearts 2. The Old Homestead 4. Eight Bells 7.

NORWICH.—CLARK OPERA HOUSE (L. R. Bassett, mgr.): Vogel's Minstrels Jan. 26; S. R. O. (receipts $[illegible]). Troughton Dramatic co. 2. At Valley Forge 10. Fock's Bad Boy 16.

SALAMANCA.—SELSENBACKER OPERA HOUSE (J. D. Schenbacker, mgr.): Jesse James Jan. 23 to large audience. Nellie Lynn Healy co. 26-31 to fair houses. The Lights of Gotham 4.

DUNKIRK.—NELSON'S OPERA HOUSE (R. G. Lawrence, mgr.): Uncle Josh Spruceby Jan. 26; packed house. Tarrytown Parkway 4 cancelled. Sawtelle's Dramatic co. 2-7.

CORNING.—OPERA HOUSE (R. G. Gates, mgr.): Jesse Mayne co. Jan. 19-24 opened to S. R. O. The Doings of Mrs. Dooley 27 to S. R. O. York State Folks 31. Bennett's Annual Savoy 11.

PORT PLAIN.—VEDDER'S OPERA HOUSE (Nelson Smith, mgr.): Tarrytown's Parkway, Jan. 23 failed to appear. Plays of Whitman 27, 28 (local); good houses. Minstrels 11, 12 (local).

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, mgr.): Morse's Marine Pictures Jan. 22; S. R. O. Fock's Bad Boy 24; good business. York State Folks 28. Old Kentucky 3. Carter Stock co. 9-14.

PALMYRA.—OPERA HOUSE (H. L. Averill, mgr.): Two Little Waifs Jan. 21; good business. The Burglar 2. An American Hustler 4.

LYONS.—MEMORIAL THEATRE (Burt C. Gibson, mgr.): Dorman Thompson Jan. 21. An American Hustler 5.

LOCKPORT.—HODGE OPERA HOUSE (Charles G. Stevens, mgr.): Dark. An American Hustler 2. York State Folks 4.

ITHACA.—LYCEUM (M. M. Gutstadt, mgr.): Dorman Thompson in The Old Homestead Jan. 20 to full house. Odi Skinner 28. Isabelle Gilman 12.

CORNING.—OPERA HOUSE (Wallace and Gilmore, mgrs.): Andrew Mack Jan. 28; S. R. O. A Busy Time 31.

BATH.—HECKMAN OPERA HOUSE (L. H. Heckman, mgr.): Marco, prince of magicians, Jan. 27; good house. The Burglar 5.

ST. JOHNSVILLE.—WHYLAND OPERA HOUSE (Mrs. Charles Whyland, mgr.): Vogel's Minstrels Jan. 28.

HERKIMER.—GRAND OPERA HOUSE (Ben Schweiger, mgr.): John W. Vogel's Minstrels Jan. 27 to S. R. O. Agnes Ardeck 5.

WELLSVILLE.—BALDWIN'S THEATRE (E. W. Glassby, mgr.): Myrkle-Harder Stock co. Jan. 19-24 to full houses. The Lights of Gotham 30.

FORT JERVIS.—GRAND OPERA HOUSE (William A. Kedel, mgr.): J. E. Toole Dramatic co. 5-7. A Thoroughbred Tramp 10.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, mgr.): The Bonnie Brier Bush Jan. 28 to good business. King Dramatic co. 9-14.

PENN YAN.—YATES LYCEUM (H. E. Bell, mgr.): Two Little Waifs Jan. 28.

LE ROY.—NEW OPERA HOUSE (J. A. Maloney, mgr.): The Burglar 4.

ONEONTA.—NEW THEATRE (Ralph P. Stafford,

(Continued on page 92.)

1903-4——A TRIUMPH OF STAGE REALISM——1903-4

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DATES AHEAD.

(Received too late for classification.)

A HOMESPUN HEART (Jane Wilson, mgr.): Boston, Ind., Feb. 2-4, Rochester 5, Kewanna 6, Bourbon 7, Bremen 8, Hamlet 9, Walkerton 10, Knox 11.

A ROYAL MAN: Fort Wayne, Ind., Feb. 2, Toledo, O., 3, Detroit, Mich., 4-6, Toronto, Can., 7-9, Buffalo, N. Y., 10-12, Rochester 13, Syracuse 14, Utica 15, Albany 16, Troy 17, Springfield, Mass., 18, Worcester 19, Providence, R. I., 20, Boston, Mass., 21-28.

A TRAGEDY OF NOTRE DAME (Geo. Tyler, mgr.): Ft. Wayne, Ind., Feb. 2, Toledo, O., 3, Detroit, Mich., 4-6, Toronto, Can., 7-9, Buffalo, N. Y., 10-12, Rochester 13, Syracuse 14, Utica 15, Albany 16, Troy 17, Springfield, Mass., 18, Worcester 19, Providence, R. I., 20, Boston, Mass., 21-28.

A MOUNTAIN PINK: Cincinnati, O., Feb. 2-7, Louisville, Ky., 8-14, Nashville, Tenn., 15-17, Memphis 18-20, Little Rock, Ark., 21, Hot Springs 22, Texarkana 23, Shreveport, La., 24, Houston, Tex., 25-27, Galveston 28, Beaumont 29, Port Arthur 30, Orange 31, Lake Charles, La., Feb. 1, Crowley 2, New Orleans 3-7.

A NOBLE ROGUE: Cortland, N. Y., Feb. 2, Binghamton 3, Elmira 4, Corning 5, Hornellsville 6, Olean 7, Bradford, Pa., 8, Salamanca, N. Y., 9, Warren, Pa., 10, Meadville 11, Conneaut 12, Ashtabula 13, Akron 14, Canton 15, Massillon 16, Alliance 17, Youngstown 18, Sharon, Pa., 19, New Castle 20, Beaver Falls 21, Johnstown 23, Uniontown 24, Connellsville 25, Greensburg 26, Pittsburg 27-28.

A RUN ON THE BANK: Cambridge, O., Feb. 2, Zanesville 3, Newark 4, Chillicothe 5, Portsmouth 6, Ironton 7, Huntington, W. Va., 8, Ashland, Ky., 9, Catlettsburg 10, Paintsville 11, Prestonsburg 12, Pikeville 13, Williamson, W. Va., 14, Welch 15, Charleston 16, Huntington 17, Parkersburg 18, Marietta, O., 19, Athens 20, Nelsonville 21, Logan 22, Chillicothe 23, Springfield 24, Xenia 25, Dayton 26, Richmond, Ind., 27, Anderson 28.

A RUNAWAY GIRL: Gloversville, N. Y., Feb. 2, Schenectady 3, Troy 4, Albany 5, Utica 6, Syracuse 7, Rochester 8, Buffalo 9, Toronto, Can., 10-12, Detroit, Mich., 13-14, Toledo, O., 15, Fort Wayne, Ind., 16, Chicago, Ill., 17-28.

A STUBBORN CINDERELLA: Cincinnati, O., Feb. 2-7, Louisville, Ky., 8-14, Nashville, Tenn., 15-17, Memphis 18-20, Little Rock, Ark., 21, Hot Springs 22, Texarkana 23, Shreveport, La., 24, Houston, Tex., 25-27, Galveston 28, Beaumont 29, Port Arthur 30, Orange 31, Lake Charles, La., Feb. 1, Crowley 2, New Orleans 3-7.

A TRIP TO CHINATOWN: Chicago, Ill., Feb. 2-28.

ALL FOR HER (Charles Frohman, mgr.): Philadelphia, Pa., Feb. 2-7, Washington, D. C., 8-14, Baltimore, Md., 15-21, Pittsburg, Pa., 22-28.

ALL ON ACCOUNT OF ELIZA: Chicago, Ill., Feb. 2-28.

ALL ROAD TO HEAVEN (Chas. Frohman, mgr.): Cincinnati, O., Feb. 2-7, Louisville, Ky., 8-10, Evansville, Ind., 11, Springfield, Ill., 12, Decatur 13, Bloomington 14, Peoria 15, Davenport, Ia., 16, Rock Island, Ill., 17, Dubuque, Ia., 18, Madison, Wis., 19, Milwaukee 20-21, Chicago, Ill., 22-28.

ALL STAR VAUDEVILLE: Cincinnati, O., Feb. 2-7, Louisville, Ky., 8-14, Nashville, Tenn., 15-17, Memphis 18-20, Little Rock, Ark., 21, Hot Springs 22, Texarkana 23, Shreveport, La., 24, Houston, Tex., 25-27, Galveston 28, Beaumont 29, Port Arthur 30, Orange 31, Lake Charles, La., Feb. 1, Crowley 2, New Orleans 3-7.

ALL THE WAY FROM HOME (Chas. Frohman, mgr.): Chicago, Ill., Feb. 2-28.

ALL THE WORLD (Chas.

MANAGER ALF. T. WILTON

Wins "Looping the Loop" Lawsuit.

Judge Lowell of the United States Circuit Court denies petitions for injunctions of Empire City Amusement Company (Gus. Hill) vs. Alf. T. Wilton, to stop the use of "LOOPING THE LOOP" characters.

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RETURN DATES INVARIABLY BOOKED AFTER FIRST VISIT WITH INCREASED TERMS.

READ—A Few Criticisms Picked at Random.—READ.

All through the play there was plenty of good music and singing by the members of the cast and chorus. The play included everything in the vaudeville line, and the scenic effects were excellent.—BROOKLYN STANDARD UNION, Jan. 20, 1903.

In presenting the new and startling musical farce, "Looping the Loop," before a large and appreciative house yesterday afternoon and again last evening, Alf. T. Wilton, the director of the new play, proved that he had a combination worthy of the name. It is characterized with everything that is good and wholesome in a clean farce, and was greeted with applause in every act. The play is one of the best musical comedies that has visited Albany in many a day.—TIMES UNION, ALBANY (N. Y.), Jan. 30, 1903.

A musical absurdity in three acts, styled "Looping the Loop," was put on at the Grand Theatre yesterday afternoon and last night, and on both occasions before large audiences. It greatly pleases the auditors, and the initial performance was received with great warmth.—THE NORFOLK (VA.) LANDMARK, Jan. 9, 1903.

"Looping the Loop" received a strong commendation from every one in the well filled house last evening, and is on the right road to popularity.—BROOKLYN TIMES, Jan. 20, 1903.

"Looping the Loop" was presented at Harmanus Bleecker Hall for the first time in this city yesterday afternoon and last evening to large and well pleased audiences. The play is a musical absurdity. There is very little in the plot, but humorous dialogue and amusing situations pile over each other, so that one would have difficulty in following a plot. There is an abundance of special scenery, fine costumes and mechanical effects.—THE ARGUS, ALBANY (N. Y.), Jan. 30, 1903.

"Looping the Loop," a musical absurdity in three acts, was presented to the patrons of the Columbia Theatre last night, and judging from the applause and laughter elicited, it amused every one who was present.—NEWARK DAILY ADVERTISER, Dec. 16, 1902.

"Looping the Loop" kept two large audiences in roars of laughter at Harmanus Bleecker Hall yesterday. It is simply a bunch of nonsense that compels mirth and pleases the people.—ALBANY EVENING JOURNAL (N. Y.), Jan. 30, 1903.

In presenting "Looping the Loop" at the Columbia Theatre last night, Manager Jacobs provided his patrons with an entertainment so relished by them that their favorable reports of its amusing character will be the best advertisement the production can have.—NEWARK EVENING NEWS, Dec. 16, 1902.

"Looping the Loop" at the Griswold Opera House last evening was greatly enjoyed by a large audience. The piece includes pleasing songs, ample humor and bright fun, and the company is competent.—DAILY TIMES, TROY (N. Y.), Nov. 7, 1902.

"Looping the Loop" drew a packed house at the Bijou last night. Every available inch of holding room at the theatre was put to use, and a great many people were turned away. It is simply and purely a musical farce, and those who saw it last night demonstrated by the number of encores they demanded that they enjoyed it.—RICHMOND (VA.) NEWS, Jan. 6, 1903.

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EVA TAYLOR

PITTSBURG, PA., GRAND OPERA HOUSE.

As Mary Larkin in Lover's Lane.

Eva Taylor was the ideal Mary Larkin.—*Telegraph*, Jan. 20.

Miss Taylor, as Mary Larkin, who loves the minister, portrayed the role with that sweet tenderness which counts for so much in rural drama.—*Dispatch*, Jan. 20.

Eva Taylor is perfectly suited to the part of Mary Larkin. In this character she is given an opportunity to display coquetry and roguishness which she well knows how to take advantage of.—*Leader*, Jan. 20.

LUCIA MOORE

LEADS. Hopkins Stock Co., Memphis, Tenn.

Lucia Moore as Mrs. Vanderstyle in The Merchant.—"Lucia Moore has again shown herself to be equal to any call and in this part, Vanderstyle's wife, which was designed for just such an artist, she appears to the best advantage. There are many good scenes falling to her, but the one in which both she and Arthur Buckley, as Frederick DuPin, are united, is perhaps the most forcible. She reached the height of suppressed passion and poured her climax so effectively that the audience expressed its approval in a most responsive way. The play is admirably staged and presented elegantly, Miss Moore wearing several costumes which sustained the close observation of the manner contingent."

DATES AHEAD

[illegible]

THEATRICAL COMPANIES.

[illegible]

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LE THERE-CARPENTER STOCK (Herman Gooding, mgr.): Sioux Falls, S. D.—indefinite.
LYCEUM STOCK (E. G. Gregoire, mgr.): West Platsburg, Mo., Feb. 2-7.
LEONE, LILLIAN, STOCK (Dean and Kelcham, mgrs.): Bessemer, Mich., Feb. 2-7, Hancock 9-14, Hubbard 16-21.
McALLISTER STOCK: Binghamton, N. Y., Feb. 2-7, Auburn 9-14, Peekskill 16-21.
McDONALD STOCK: Forrest City, Ark., Feb. 2-8.
MACK, WILBUR: Washington, Ind., Feb. 2-7, Vincennes 9-14.
MARKS BROTHERS (May A. Bell Marks; R. W. Marks, mgr.): Petersburg, Can., Jan. 28-Feb. 7.
MARKS BROTHERS (Tom Marks, mgr.): Muskegon, Mich., Feb. 2-7, Adrian 9-14, Monroe 16-21.
MORRISON COMEDY (Leigh Morrison, mgr.): Shamokin, Pa., Feb. 2-7, Carbondale 9-14, Newburgh, N. Y., 16-21.
MURRAY AND MACKEY COMEDY (John J. Murray, mgr.): Du Bois, Pa., Feb. 2-7, Franklin 9-14, Rockford 16-21.
MYRKLE HARDER STOCK (W. H. Harder, mgr.): Lansing, Mich., Feb. 2-7, Port Huron 9-14, Saginaw 16-21.
OSBORNE STOCK: Webster, Mass., Feb. 2-4, Putnam, Conn., 5-7.
PAYTON, CORSE, COMEDY (J. T. Macauley, mgr.): Newburgh, N. Y., Feb. 2-7, Trenton, N. J., 9-21.
PAYTON, CORSE, STOCK (Faith Adams, mgr.): Rutger, Me., Feb. 2-7.
PERUCHI-BELDINI COMEDY (Theo Johnston, mgr.): Anderson, S. C., Feb. 2-7, Gainesville, Ga., 9-14, Anniston, Ala., 16-21.
PHELAN, E. V., STOCK (E. V. Phelan, mgr.): Taunton, Mass., Feb. 2-7, Bridgeport, Conn., 9-11, Hartford 12-14, Odessa, N. Y., 16-21.
PHELAN STOCK (Ralph A. Ward, mgr.): Altoona, Pa., Feb. 2-7, Cumberland, Md., 9-14, Washington, Pa., 16-21.
RENTFROW'S PATHFINDERS: Holyoke, Mass., Feb. 2-7.
ROBERTS, GERTRUDE (Harry C. Arnold, mgr.): Monticello, Ills., Feb. 2-4, Bridgewater 5-7.
ROCKADI STOCK (Harry Rockadi, mgr.): Storm Lake, Ia., Feb. 2-4.
RUBLE THEATRE (C. S. Ruble, mgr.): Nevada City, Cal., Feb. 9-14, Grass Valley 16-21.
RYAN, DANIEL: Norwich, Conn., Feb. 2-7, Northampton, Mass., 9-14, Putnam, R. I., 16-21.
SCOTT, GEO. W.: Natchitoches, La., Feb. 2-7, Carthage 9-11, Henderson 12-14, Longview 16-21.
SHEA, THOMAS E. Gas. Wall, mgr.): Youngstown, O., Feb. 2-7, Canton 9-14, Pittsburg, Pa., 16-21.
SPOONER DRAMATIC (F. S. and Allie Spooner, mgrs.): Dick Hanneson, mgr.): Yankton, Tex., Feb. 2-7.
STANLEY, GARRIE: Fairfax, S. D., Feb. 2-4, Lynch, Neb., 5-7.
THE BRANNONS (Harry Shannon, mgr.): Antwerp, O., Feb. 2, Champaign, Ill., 4, Gilman 5, Rossville 6, Paxton 7, Danville 8, Gerlaw 10, Sullivan 11, Charleston 12, Mattoon 13, Effingham 14.
TOLSON STOCK: Hot Springs, Ark., Feb. 2-7.
TURNER, LILLIAN, STOCK (Joe Sautry, mgr.): Quebec, Can.—indefinite.
TURNER, CLARA (Moulton, Thompson and Moulton, mgrs.): F. L. Milne, mgr.): North Adams, Mass., Feb. 4-7, Pittsfield 9-14, Troy, N. Y., 16-21.
VAN DYKE AND BATON (Walter Van Dyke): Winona, Minn., Feb. 2-7, Chippewa Falls, Wis., 9-11.
VAN DYKE AND EATON (C. Mack, mgr.): Zanesville, O., Feb. 9-14, Fairmont, W. Va., 16-21.
VERNON STOCK (Benj. B. Vernon, mgr.): Liberty, N. Y., Feb. 2-7.
WIEDEMAN'S SHOW (Willis Rose, mgr.): Boulder, Col., Feb. 2-6, Leadville 9-13, Canon City 16-22.

OPERA AND EXTRAVAGANZA.

A CHINESE HONEYMOON: Cleveland, O., Feb. 2-7.
A CHINESE HONEYMOON: New York city June 2—indefinite.
A COUNTRY GIRL: Philadelphia, Pa., Feb. 2-7.
A JEWEL OF ASIA (Jas. T. Powers): Boston, Mass., Jan. 28—indefinite.
BLACK PATTI TROUBADOURS (Voodland and Nelson, mgrs.): Fort Scott, Kan., Feb. 3, Nevada, Mo., 4, Pittsburg, Kan., 5, Sedalia, Mo., 6, Leavenworth, Kan., 7.
CASTLE SQUARE OPERA (Henry W. Savage, pres.): St. Louis, Mo., Jan. 28-Feb. 16.
DANIELS, FRANK (Glen Hamilcity): Portland, Ore., Feb. 2-4, Tacoma, Wash., 5, Seattle 6, 7.
DE ANGELIS, JEFFERSON, OPERA (Geo. W. Wadleigh, mgr.): Galveston, Tex., Feb. 4, San Antonio 4, Austin 5, Waco 6, Dallas 7, Ft. Worth 9, Shreveport 10, Denison 11, Greenville 12, Texarkana, Ark., 13, Pine Bluff 14.
FIDDLE DEE DEE (Tony P. Mason, mgr.): Syracuse, N. Y., Feb. 2-7, Rochester 9-14.
FLOROBORA (The New York): Fisher and Ryley, mgrs.): New York city Jan. 28—indefinite.
FLOROBORA (Western): Mansfield, Ill., Feb. 2, Springfield 4, Danville 5, Terre Haute, Ind., 6, Vincennes 7, Louisville, Ky., 9-11, Crawfordsville, Ind., 12, Peru 13, Goshen 14.
FLOROBORA (Western: Fisher and Ryley, mgrs.): Texarkana, Ark., Feb. 2, Hot Springs 4, 5, Little Rock 6, 7, Pine Bluff 9, Helena 10, Memphis, Tenn., 11, 12, Jackson 13, Nashville 14.
GLASER, LULU: Chicago, Ill., Jan. 28-Feb. 7.
GRAU COMIC OPERA (Julius Grau, mgr.): Hamilton, Can., Feb. 4, St. Catharines 7.
GRAU GRAND OPERA: New York city Nov. 26—indefinite.
HELD, ANNA: Pueblo, Col., Feb. 2, Colorado Springs 4, Salt Lake, U., 6, 7.
HOPPER, DE WOLF (Mr. Pickwick): New York city Jan. 19—indefinite.
JAPANESE DREAM (Western: Henry W. Savage, pres.): Washington, D. C., Feb. 2-7.
LIBERTY BELLES (Frank Hennessy, mgr.): Crawfordsville, Mich., Feb. 2, South Bend, Ind., 4, Goshen 5, Jackson, Mich., 6, Flint 7.
MR. BLUE BEARD: New York city Jan. 19—indefinite.
PEGGY FROM PARIS (Henry W. Savage, pres.): Chicago, Ill., Jan. 20—indefinite.
POLLARD'S LILLIPUTIAN OPERA: Shanghai, China, and Yokohama, Japan, Feb. 1-23.
ROGERS BROTHERS IN HARVARD: Pittsburg, Pa., Feb. 2-7.
ROYAL OPERA: Quebec, Can., Feb. 2—indefinite.
SAN TOY: Des Moines, Ia., Feb. 3, Sioux City 4, Omaha 5, 6, Omaha 7, 8, Denver, Col., 9-14.
SILVA, MARGUERITA, COMIC OPERA (The Stallings): Jacksonville, Ill., Feb. 4, Galesburg 5, Clinton 13, Milwaukee, Wis., 16-21.
THE BELLE OF NEW YORK: Charleston, W. Va., Feb. 4, Parkersburg 4, Clarksburg 5, Fairmont 6, Uniontown, Pa., 7.
THE BILLIONAIRE (Jerome Sykes): New York city Dec. 24—indefinite.
THE BOHEMIANS: Milwaukee, Wis., Feb. 2-4, Janesville 5, Rockford, Ill., 6, Elgin 7.
THE BURGOMASTER (W. P. Cullen, mgr.): Grand Rapids, Mich., Feb. 2, Battle Creek 4, Adrian 5, Toledo 6, Ann Arbor 7.
THE DAVIS MUSICAL EXTRAVAGANZA: Boston, Mass., Feb. 13, 14, Allentown 21, 22.
THE PRINCESS CHIC (John P. Slocum, mgr.): Omaha, Neb., Feb. 2, 3, Marshalltown, Ia., 4, Des Moines 5, Quincy 6, Hannibal, Mo., 7, Kansas City 9-14.
THE PRINCE OF PILSEN (Henry W. Savage, pres.): Keokuk, Ia., Feb. 5.
THE SHOW GIRL (Rice's): Providence, R. I., Feb. 2-4, Fall River, Mass., 5, New Bedford 6, Brockton 7.
THE SHOW GIRL: Auburn, N. Y., Feb. 4, Fort Scott, Tex., 5, Sherman 6, Gainesville 7, Greenville 8, Texarkana, Ark., 11, Shreveport, La., 12, Marshall, Tex., 13, Tyler 14.
THE SILVER SLIPPER (Geo. C. Fisher, mgr.): New York city Oct. 22—indefinite.
THE SLEEPING BEAUTY AND THE BEAST: Boston, Mass., Feb. 2-7.
THE SULTAN OF SULU (Henry W. Savage, pres.): New York city Dec. 24—indefinite.
THE TENDERFOOT GIRL: Texas, Ark., Feb. 3, Bisbee 4, Ft. Smith, Tex., 7.
THE WILD ROSE: Montreal, Can., Feb. 2-7.
THE WIZARD OF OZ: New York city Jan. 29—indefinite.
WHEN JOHNNY GOES MARCHING HOME (Fred Whitney, mgr.): New York city Dec. 24—indefinite.
WILBUR OPERA (W. H. Fitzwater, mgr.): Johnstown, Pa., Feb. 2-7, Altoona 9-14, Hazleton, O., 16, McKees Rocks 18.

MINSTRELS.

BARLOW AND WILSON'S MINSTRELS (Lawrence Barlow, mgr.): Memphis, Tenn., Feb. 3, 4, Covington 5, Greenville 6.
FIELD'S, AL. G.: Lancaster, Pa., Feb. 3, Hagerstown 4, Hagerstown, Md., 5, Cumberland 6, Connellsville, Pa., 7, Uniontown 8.
GORTON'S (C. C. Pearl): Tampa, Fla., Feb. 6.
HAYDEN'S: Austin, Tex., Feb. 6.
HENRY, BILL: Lexington, Ky., Feb. 3.
MAHARA'S (Frank Mahara, mgr.): Pulaski, Tenn., Feb. 3, Columbia 4, Harlington, Ky., 5, Marion 6, Henderson 7, Mt. City, Ind., 8, Hawesville, Ky., 9, Owensboro 10, Evansville, Ind., 11, Rockport 12, Huntingburg 13, Princeton 14, Evansville 15.
MAHARA'S: Lawton, I. T., Feb. 3, Apache 4, Geary 5, South McAlester 6, Muskogee 7.
OUINLAN AND WALL'S: London, Can., Feb. 2, St. Catherines 4, Toronto 5-7.
PRIMROSE AND DOCKSTADER'S: New Orleans, La., Feb. 2-7, Baton Rouge 9, Jackson, Miss., 10, Vicksburg 11, Greenville 12, Little Rock, Ark., 13, Hot Springs 14.
RICHARDS AND PRINGLE'S (Russ and Holland, mgrs.): St. Augustine, Fla., Feb. 3, Brunswick, Ga., 4, Savannah 5, Fairfax, S. C., 6, Augusta 7, Columbia 8, Charleston 10, Darlington 11, Wilmington, N. C., 12, Fayetteville 13, Raleigh 14.
SUNK GUS: Brownsville, Pa., Feb. 3, Connellsville 4, Cumberland 5, Morgantown 6, Charleroi 7.
VOGELI'S, JOHN: Towanda, Pa., Feb. 3, Waverly, N. Y., 4, Binghamton 5, Nanticoke 6, Shamokin 7, Bradford, Pa., 8, Kinzua, N. Y., 9, Jamestown 11, Warren, Pa., 12, Olean, N. Y., 13, Rochester, Pa., 14.

WEBER'S: Cincinnati, O., Feb. 2-7.
WHO, WHAT, WHEN (E. M. Bowe, mgr.): Quincy, Ill., Feb. 3, Galesburg 4, Gladstone 5, Keokuk 6, Vincennes 7, Pittsburg, Kan., 8, Joplin, Mo., 9, Pittsburg 10, Clinton 11, Sedalia 12, Hannibal 13.

VARIETY.

A NIGHT ON BROADWAY: Minneapolis, Minn., Feb. 2-7.
AMERICAN BURLESQUERS: Fall River, Mass., Feb. 2-4.
ANDREWS AND SOMMERS' VAUDEVILLE: Gananoque, N. Y., Feb. 2, 3, Bridgeton 4, Salem 5, Brockville 6, Kingston 7.
BOHEMIAN BURLESQUERS: Cincinnati, O., Feb. 2-7.
BRIGADIER BURLESQUERS: Milwaukee, Wis., Feb. 2-7.
BUNKER'S VAUDEVILLE: Greenfield, Ill., Feb. 2, Carlinville 4, Mount Heather 5, Hardin 6, 7.
CITY CLUB: Fall River, Mass., Feb. 2-4.
CITY SPORTS: Washington, D. C., Feb. 2-7.
CLARK'S NEW ROYALS: Philadelphia, Pa., Feb. 2-7.
CRACKER JACKS: New York city Feb. 2-7.
CRAWFORD'S VAUDEVILLE STARS: Grand Island, Neb., Feb. 2-7.
DAINTY DUCHESS: Rochester, N. Y., Feb. 2-7.
DE BUE BROTHERS: Florida, N. Y., Feb. 2-4, Warwick 5-7.
DEVERE, SAM: Rochester, N. Y., Feb. 2-7.
EMPIRE SHOW: Washington, D. C., Feb. 2-7.
GAY MASQUERADERS: Buffalo, N. Y., Feb. 2-7.
GRAHAM'S SOUTHERN SPECIALTY: Pittsfield, Mass., Feb. 2-4, Troy, N. Y., 5-7.
HIGH ROLLERS: St. Paul, Minn., Feb. 1-7.
IN GAY PARIS: Philadelphia, Pa., Feb. 2-7.
INNOCENT BEAUTIES: Philadelphia, Pa., Feb. 2-7.
IRWIN'S MAJESTIC: Chicago, Ill., Feb. 2-7, Detroit, Mich., 9-14.
KNICKERBOCKERS: Baltimore, Md., Feb. 2-7.
LAFAYETTE: Louisville, Ky., Feb. 1-7.
LONDON BELLES: Cincinnati, O., Feb. 2-7.
MERRY MAKERS (Frank P. Prescott, mgr.): Vinton, Ia., Feb. 2-4, Sigourney 5-7, Keokuk 9-11, Kirkville, Mo., 12-14.
MISS NEW YORK, JR. (Geo Gwynne, mgr.): Toronto, Can., Feb. 2-7, Niagara Falls, N. Y., 9, Oswego 10, Ogdensburg 11, Cortland 12, Oswego 13, Brighton 14, Rochester, Pa., 16-18.
MOONLIGHT MAIDS: Brooklyn, N. Y., Feb. 2-7.
ORIENTAL BURLESQUERS (Weisberg): Beaufort, Ind., Feb. 2, Goshen 4, Elwood 5, Marion 6, Logansport 7.
REEVES, AL.: Newark, N. J., Feb. 2-7.
RICE AND BARTON'S GAIETY: St. Louis, Mo., Feb. 1-7, Gilmore, Ill., 9-14, Milwaukee, Wis., 16-21.
ROSE AND FENTON VAUDEVILLE: Baltimore, Md., Feb. 2-7.
THOROUGHBREDS: Paterson, N. J., Feb. 2-7.
TIGER LILIES: New York city Feb. 2-7.
TRANSATLANTIC BURLESQUERS: Philadelphia, Pa., Feb. 2-7, Baltimore, Md., 9-14.
TROCADERO BURLESQUERS: Troy, N. Y., Feb. 2-4, Albany 5-7.
UTOPIANS (T. W. Dinkins, mgr.): Providence, R. I., Feb. 2-7, New York city 9-14, Newark, N. J., 16-21.
VANITY FAIR: Buffalo, N. Y., Feb. 2-7.
WEBER AND FIELDS: New York city—indefinite.
WINE, WOMAN AND SONG: Canton, O., Feb. 3.
WORLD BEATERS: Boston, Mass., Feb. 2-7.

MISCELLANEOUS.

BINGHAM, RALPH: Rockford, Ia., Feb. 2, Decorah 4, Spillerville 5, Mt. Sterling, Ill., 6, Harlem 7, Gold Hill 8, R. Warren 9, 10, 11, Green Bay, Wis., 12, Hudson, Ill., 13, Union Grove, Wis., 14.
BOSTON LADIES' SYMPHONY ORCHESTRA (Geo. Kea'n): Geo. Mich., Feb. 4, Lagoon 5, Sarnia, Can., 6, Lambton 7, Owen Sound 8, Wingham 10, Guelph 11, Woodstock 12.
BOWMAN'S SHOW: Miami, Fla., Feb. 2, New Smyrna 4, Ormond 5, Palatka 6, St. Augustine 7.
BROCKETT'S CHICAGO MARINE BAND (George Burt A. Hall, mgr.): Circleville, O., Feb. 2, Washington C. H. 4, Greenville 5, Urbana 6, Bellefontaine 7, Springfield 8, Kenton 9, Galion 10, Shelby 11, Lima 12, Van Wert 13, Delphos 14.
BUFFALO BILL'S WILD WEST: London, Eng., Jan. 5—indefinite.
BUTLER, ELLA MAY, BAND: Decatur, Ala., Feb. 2, Huntsville 4, Hartsell 5, Sensville 6, Oxford 7, Corinth, Miss., 9.
CARLISLE, THE (F. Cabler, mgr.): Tipton, Ind., Feb. 2-10.
CANADIAN COLORED CONCERT: New Philadelphia, O., Feb. 3, Mineral City 4, Canal Dover 5, Dresden 6, Zanesville 7, 8.
CANADIAN JUBILEE SINGERS: Picton, N. S., Feb. 4, Westville 5, New Glasgow 6.
COYLE'S MUSEUM: New Orleans, La., Jan. 13—indefinite.
CREATORE BAND (Howard Pew and Frank Gerth, mgrs.): Nashville, Tenn., Feb. 3, Chattanooga 4, Knoxville 5, Asheville, N. C., 6, Greenville, S. C., 7, Athens, Ga., 8, Atlanta 10, 11, Chattanooga, Tenn., 12, Knoxville 13, Cincinnati, O., 14, 15.
CRYSTALFIXION (Dr. Henry Walsh'd): North Attleboro, Mass., Feb. 2-7.
FLINT, MR. AND MRS. HERBERT L.: Paducah, Ky., Feb. 2-7, Greenville 12-21.
GAMBLE, REDPATH: (Chas. W. Gamble, mgr.): Big Rapids, Mich., Feb. 2, Howard City 4, Cheboygan 5, Pentoga 6, Mt. Clemens 7, Lapeer, Ind., 9, Greencastle 12.
GILFINE, THE (Hypnotist: J. H. Gilfine, mgr.): Marcellus, Mo., Feb. 2-4, Lancaster 5-7.
HAGENBECK'S TRAINED ANIMALS: Buffalo, N. Y., Jan. 28-Feb. 7.
HELM, PROFESSOR (Magician): Racine, Wis., Feb. 2-7.
KEENE (Magician: Harry J. Dunbar, mgr.): Connellsburg, Pa., Feb. 2, McKeesport 4, Charleroi 5, Monongahela City 7, Scottdale 8, Mt. Pleasant 10, Greensburg 11, Latrobe 12, Irwin 13.
KELLAR (Leslie Carroll): Oil City, Pa., Feb. 3, Warren 4, Kane 5, Olean 6, Bradford 7, Hornellsville 8, Williamsport 10, Scranton 11, Wilkes-Barre 12, Allentown 13, Bethlehem 14.
KNOWLES, THE (Hypnotist): Union City, Ind., Feb. 2-4, Alexandria 5-7, New Castle 9-11.
MAVERICK PROFESSOR, MAGIC SHOW: Prosser, Wash., Feb. 1-4, Madison 5-8.
NOBLE'S SHOW: Columbia, S. C., Sept. 23—indefinite.
RUSSELL (Hypnotist: C. H. Geary, mgr.): Reading, Pa., Feb. 2-7, Lebanon 12-21.
SOVINO FRANK'S GIPSY CAMP: Atlantic City, N. J., Feb. 1—indefinite.
WINCHESTER, ALICE (Hypnotist: E. H. Stubbs, mgr.): Hancock, Mich., Feb. 2-4, Mason 5-7, Kingsford 9-11, Carnegie 12, 13, Marquette 14.
WOOD (Wizard and Ventriloquist): En route through Mexico.

LETTER LIST.

Members of the profession are invited to use The Mirror's protection facilities. No charge for advertising or forwarding letters except registered mail which will be recognized on receipt of 10 cts. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and unclaimed for will be returned to the postoffice. Circulars, postal cards and newspapers excluded.

WOMEN.

Abott, Adell. Stevens, Alice. Marsh, Abbott. Ruth Anderson. Lena Lawson. Inez Allen. Bell, Nellie. Gene Delmore. Nanette Beaumont. Irene Bancroft. Gene Bennett. Nanette Bennett. Bertha Bloodgood. Ruth Bell. Jean Bishop. Ruth Bell. Ruth Bell. Ruth Bell

DATES AHEAD

Managers and agents of traveling companies and companies are notified that the department closes on Friday. To insure publication in the subsequent issue dates should be notified as soon as or before that day.

DRAMATIC COMPANIES.

A BERRY TRIP (Eastern): Merle H. Norton, mgr.): Hampton, Va., Feb. 2, Williams 4, Gaston 5, Greenville 6.
A BERRY TRIP (south): Merle H. Norton, mgr.): Abbeville, Ala., Feb. 2, Cuthbert 4, Hilliard 5, Ozark 6, Dothan 7.
A BERRY TRIP (Western): Merle H. Norton, mgr.): Atkinson, Ill., Feb. 2, East Oak 4, Atlantic 5, Walnut 6, Princeton 7, Cambridge 8.
A BIRDS OF PREY (Gus Bothner, mgr.): Rockville, Ind., Feb. 2, Covington 3, Greenfield 4, Brownstown 5, Bedford 6, West Baden 7, Seymour 8, Lawrenceburg 9, Rushville 10, Greensburg 11, Connersville 12, Richmond 13.
A CRAZY QUILT: Boston, Mass., Feb. 2.
A DISTINGUISHED STRANGER (Stranger and Hinshelwood, mgr.): Cincinnati, O., Feb. 2-7, Falmouth 9, Covington 10, Lexington 11, Cynthiana 12, Paris 13, Maysville 14.
A DOG OF FLANDERS (Jos. M. Gaites, mgr.): Denver, Col., Feb. 2-14, Sioux City 16-18, Omaha 19-21, Lincoln 22-24.
A FOOL AND HIS MONEY (Henry Rowland, mgr.): Philadelphia, Pa., Feb. 2-7.
A FOOL THERE (Eastern): Wesley Sisters, mgr.): Kansas City, Mo., Feb. 2-14, Omaha 16-18, Lincoln 19, Topeka 20, Leavenworth 21, Atchison 22, Hannibal 23, Keokuk 24, Burlington 25, Davenport 26, Rock Island 27, Galesburg 28, Peoria 29, Springfield 30, Decatur 31, Champaign April 1, Danville 2, Terre Haute 3, Indianapolis 4, Muncie 5, Anderson 6, Kokomo 7, Lafayette 8, Logansport 9, Peru 10, Goshen 11, Elkhart 12, South Bend 13, Michigan City 14, Valparaiso 15, Hammond 16, Joliet 17, Ottawa 18, Streator 19, Bloomington 20, Springfield 21, Decatur 22, Champaign 23, Danville 24, Terre Haute 25, Vincennes 26, Washington 27, Paducah 28, Cairo 29, Cape Girardeau 30, Belleville May 1, Springfield 2, Quincy 3, Keokuk 4, Ottumwa 5, Des Moines 6, Boone 7, Ft. Dodge 8, Sioux City 9, Omaha 10, Lincoln 11, Beatrice 12, Hastings 13, Grand Island 14, Columbus 15, Norfolk 16, Sioux City 17, Omaha 18, Council Bluffs 19, Des Moines 20, Ottumwa 21, Keokuk 22, Quincy 23, Springfield 24, Decatur 25, Bloomington 26, Streator 27, Ottawa 28, Joliet 29, Aurora 30, Elgin 31, Freeport June 1, Rockford 2, Janesville 3, Madison 4, Milwaukee 5, Racine 6, Kenosha 7, Waukegan 8, Chicago 9-14.
A FOOL THERE (Western): Wesley Sisters, mgr.): Ottumwa, Ia., Feb. 2, Keokuk 3, Burlington 4, Davenport 5, Rock Island 6, Galesburg 7, Peoria 8, Springfield 9, Decatur 10, Champaign 11, Danville 12, Terre Haute 13, Indianapolis 14, Muncie 15, Anderson 16, Kokomo 17, Lafayette 18, Logansport 19, Peru 20, Goshen 21, Elkhart 22, South Bend 23, Michigan City 24, Valparaiso 25, Hammond 26, Joliet 27, Ottawa 28, Streator 29, Bloomington 30, Springfield 31, Decatur

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LE FERRE-CARPENTER STOCK (Herman Gooding, mgr.): Sioux Falls, S. D.—indefinite.
LYCEUM STOCK (E. G. Gregtson, mgr.): West Plains, Mo., Feb. 2-7.
LYONS, LILLIAN, STOCK (Dean and Ketchum, mgrs.): Bessemer, Mich., Feb. 3-7, Pittsburg 9-14, Midland 16-21.
McAULIFFE STOCK: Binghamton, N. Y., Feb. 2-7, Auburn 9-14, Peekskill 16-21.
McDONALD STOCK: Forrest City, Ark., Feb. 2-8.
MACK, WILBUR: Washington, Ind., Feb. 2-7, Vincennes 9-14.
MARKS BROTHERS (May A. Bell Marks; R. W. Marks, mgr.): Peterboro, Can., Jan. 26-Feb. 7.
MARKS BROTHERS (Tom Marks, mgr.): Muskegon, Mich., Feb. 2-7, Adrian 9-14, Monroe 16-21.
MORRISON COMEDY (Leigh Morrison, mgr.): Shamokin, Pa., Feb. 2-7, Carbondale 9-14, Newburgh, N. Y., 16-21.
MURRAY AND MACKEY COMEDY (John J. Murray, mgr.): Du Bois, Pa., Feb. 2-7, Franklin 9-14, Bradford 16-21.
MYRKLE HARDER STOCK (W. H. Harder, mgr.): Lansing, Mich., Feb. 2-7, Port Huron 9-14, Saginaw 16-22.
OSBORNE STOCK: Webster, Mass., Feb. 2-4, Putnam, Conn., 5-7.
PAYTON, CORSE, COMEDY (J. T. Macauley, mgr.): Newburgh, N. Y., Feb. 2-7, Trenton, N. J., 9-21.
PAYTON, CORSE, STOCK (Faith Adams, mgr.): Bangor, Me., Feb. 3-7.
PERUCHI-BELDINI COMEDY (Theo Johnston, mgr.): Anderson, S. C., Feb. 2-7, Gainesville, Ga., 9-14, Anniston, Ala., 16-21.
PHELAN, R. V., STOCK (R. V. Phelan, mgr.): Taunton, Mass., Feb. 2-7, Bridgeport, Conn., 9-11, Hartford 12-14, Cohoes, N. Y., 16-21.
PHELAN STOCK (Ralph A. Ward, mgr.): Altoona, Pa., Feb. 2-7, Cumberland, Md., 9-14, Washington, Pa., 16-21.
RENTFROW'S PATHFINDERS: Holyoke, Mass., Feb. 2-7.
ROBERTS, GERTRUDE (Harry G. Arnold, mgr.): Monticello, Mo., Feb. 2-4, Bridgewater 5-7.
ROCCADI STOCK (Harry Roccadi, mgr.): Storm Lake, Ia., Feb. 2-4.
RUBLE THEATRE (C. S. Ruble, mgr.): Nevada City, Cal., Feb. 9-14, Grass Valley 16-21.
RYAN, DANIEL: Norwich, Conn., Feb. 2-7, Northampton, Mass., 9-14, Paterson, N. J., 16-21.
SCOTT, GEO. W.: Natchitoches, La., Feb. 2-7, Carthage 9-11, Henderson 12-14, Longview 16-21.
SHEA, THOMAS E. (Jas. Wall, mgr.): Youngstown, O., Feb. 2-7, Canton 9-14, Pittsburg, Pa., 16-21.
SPOONER DRAMATIC (F. R. and Allie Spooner; W. Dick Harrison, mgr.): Yoakum, Tex., Feb. 2-7.
STANLEY, CARRIE: Pulaski, S. D., Feb. 2-4, Lynch, Neb., 5-7.
THE RHAMNOS (Harry Shannon, mgr.): Antwerp, O., Feb. 3, Champaign, Ill., 4, Gilman 5, Hoopston 6, Paxton 7, Danville 8, Chrisman 10, Sullivan 11, Charleston 12, Marshall 13, Effingham 14.
TOLSON STOCK: Hot Springs, Ark., Feb. 2-7.
TOSKEE, LILLIAN, STOCK (Joe Santry, mgr.): Quebec, Can.—indefinite.
TURNER, CLARA (Moulton, Thompson and Moulton, props.; F. L. Miles, mgr.): North Adams, Mass., Feb. 2-7, Pittsfield 9-14, Troy, N. Y., 16-21.
VAN DYKE AND EATON (H. Walter Van Dyke): Winona, Minn., Feb. 2-7, Chippewa Falls, Wis., 9-11.
VAN DYKE AND EATON (C. Mack, mgr.): Zanesville, O., Feb. 9-14, Fairmont, W. Va., 16-22.
VERNON STOCK (Benj. B. Vernon, mgr.): Liberty, N. Y., Feb. 2-7.
WIEDEMAN'S SHOW (Willis Bean, mgr.): Boulder, Col., Feb. 2-8, Leadville 9-15, Canon City 16-22.

OPERA AND EXTRAVAGANZA.

A CHINESE HONEYMOON: Cleveland, O., Feb. 2-7.
A CHINESE HONEYMOON: New York city June 2—indefinite.
A COUNTRY GIRL: Philadelphia, Pa., Feb. 2-7.
A JEWEL OF ASIA (Jas. T. Powers): Boston, Mass., Jan. 19—indefinite.
BLACK, PATTI TROUBADOURS (Weakfal and Mann, mgrs.): Fort Scott, Kan., Feb. 3, Nevada, Mo., 4, Pittsburg, Kan., 5, Sedalia, Mo., 6, Leavenworth, Kan., 7.
CASTLE SQUARE OPERA (Henry W. Savage, pres.): St. Louis, Mo., Jan. 26-Feb. 29.
DANIELS, FRANK (Miss Simplicity): Portland, Ore., Feb. 2-4, Tacoma, Wash., 5, Seattle 6, 7.
DE ANGELIS, JEFFERSON, OPERA (Geo. W. Wadleigh, mgr.): Galveston, Tex., Feb. 3, San Antonio 4, Austin 5, Waco 6, Dallas 7, Ft. Worth 9, Sherman 10, Denison 11, Greenville 12, Texarkana, Ark., 13, Pine Bluff 14.
FIDDLE DEE DEE (Tony P. Mason, mgr.): Syracuse, N. Y., Feb. 2-7, Rochester 9-14.
FLORODORA (The New York): Fisher and Ryley, mgrs.): New York city Jan. 28—indefinite.
FLORODORA (Eastern): Monmouth, Ill., Feb. 3, Springfield 4, Danville 5, Terre Haute, Ind., 6, Vincennes 7, Louisville, Ky., 9-11, Crawfordsville, Ind., 12, Peru 13, Goshen 14.
FLORODORA (Western: Fisher and Ryley, mgrs.): Texarkana, Ark., Feb. 4, Hot Springs 4, 5, Little Rock 6, 7, Pine Bluff 9, Helena 10, Memphis, Tenn., 11, 12, Jackson 13, Nashville 14.
GLASER, LULU: Chicago, Ill., Jan. 26-Feb. 7.
GRAU COMIC OPERA (Julius Grau, mgr.): Hamilton, Can., Feb. 4, 5, St. Catherines 7.
GRAU GRAND OPERA: New York city Nov. 26—indefinite.
HELD, ANNA: Pueblo, Col., Feb. 3, Colorado Springs 4, Salt Lake, U., 6, 7.
HOPPER, DE WOLF (Mr. Pickwick): New York city Jan. 13—indefinite.
KING DODO (Western: Henry W. Savage, pres.): Washington, D. C., Feb. 2-7.
LIBERTY BELLES (Frank Hennessey, mgr.): Greenwater, Mich., Feb. 3, South Bend, Ind., 4, Goshen 5, Jackson, Mich., 6, Flint 7.
MR. BLUE BEARD: New York city Jan. 19—indefinite.
PEGGY FROM PARIS (Henry W. Savage, pres.): Chicago, Ill., Jan. 26—indefinite.
POLLARD'S LILLIPUTIAN OPERA: Shanghai, China, and Yokohama, Japan, Feb. 1-28.
ROGERS BROTHERS IN HARVARD: Pittsburg, Pa., Feb. 2-7.
ROYAL OPERA: Quebec, Can., Feb. 3—indefinite.
SAN TOY: Des Moines, Ia., Feb. 3, Sioux City 4, Lincoln, Neb., 5, Omaha 6, 7, Denver, Col., 9-14.
SYLVA, MARGUERITA, COMIC OPERA (The Strollers): Jacksonville, Ill., Feb. 4, Cedar Rapids, Ia., 11, Clinton 12, Milwaukee, Wis., 23-28.
THE BELLE OF NEW YORK: Charleston, W. Va., Feb. 3, Parkersburg 4, Clarksburg 5, Fairmont 6, Uniontown, Pa., 7.
THE BILLIONAIRE (Jerome Sykes): New York city Dec. 23—indefinite.
THE BOSTONIANS: Milwaukee, Wis., Feb. 2-4, Janesville 5, Rockford, Ill., 6, Elgin 7.
THE BURGOMASTER (W. P. Cullen, mgr.): Grand Rapids, Mich., Feb. 2, Battle Creek 4, Adrian 5, Saginaw 6, Ann Arbor 7.
THE DAVIS MUSICAL EXTRAVAGANZA: Easton, Pa., Feb. 13, 14, Allentown 27, 28.
THE PRINCESS CHIC (John P. Slocum, mgr.): Omaha, Neb., Feb. 2, 3, Marshalltown, Ia., 4, Des Moines 5, Quincy 6, Hannibal, Mo., 7, Kansas City 9-14.
THE PRINCE OF PILSEN (Henry W. Savage, pres.): Keokuk, Ia., Feb. 3.
THE SHOW GIRL (Rice's): Providence, R. I., Feb. 2-4, Fall River, Mass., 5, New Bedford 6, Brockton 7.
THE SHOW GIRL: Ardmore, I. T., Feb. 4, Fort Scott, Tex., 5, Sherman 6, Gainesville 7, Greenville 9, Texarkana, Ark., 11, Shreveport, La., 12, Marshall, Tex., 13, Tyler 14.
THE SILVER SLIPPER (Geo. C. Fisher, mgr.): New York city Oct. 27—indefinite.
THE SLEEPING BEAUTY AND THE BEAST: Boston, Mass., Feb. 2-7.
THE SULTAN OF SULU (Henry W. Savage, pres.): New York city Dec. 23—indefinite.
THE TELEPHONE GIRL: Tucson, Ariz., Feb. 3, Bisbee 4, El Paso, Tex., 7.
THE WILD ROSE: Montreal, Can., Feb. 2-7.
THE WIZARD OF OZ: New York city Jan. 20—indefinite.
WHEN JOHNNY COMES MARCHING HOME (Fred Whitney, mgr.): New York city Dec. 23-Feb. 14.
WILBUR OPERA (W. H. Fullwood, mgr.): Johnstown, Pa., Feb. 2-7, Altoona 9-14, Steubenville, O., 16, McKees Rocks 23.

MINSTRELS.

BARLOW AND WILSON'S MINSTRELS (Laurence Barlow, mgr.): Memphis, Tenn., Feb. 3, 4, Covington 5, Dyersburg 6.
FIELD'S, AL. G.: Lancaster, Pa., Feb. 3, Harrisburg 4, Hagerstown, Md., 5, Cumberland 6, Connellsville, Pa., 7, Uniontown 8.
GORTON'S (C. C. Pearl): Tampa, Fla., Feb. 6.
HAVERLY'S: Austin, Tex., Feb. 6.
HENRY, HI: Lexington, Ky., Feb. 2.
MAHARA'S (Frank Mahara, mgr.): Pulaski, Tenn., Feb. 3, Columbia 4, Earlington, Ky., 5, Marion 6, Henderson 7, Tell City, Ind., 8, Hawesville, Ky., 9, Owensboro 10, Rossville, Ind., 11, Rockport 12, Huntingburg 13, Princeton 14, Evansville 15.
MAHARA'S: Lawton, I. T., Feb. 3, Apache 4, Geary 5, South McAlester 6, Muscogee 7.
QUINLAN AND WALL'S: London, Can., Feb. 3, St. Catherines 4, Toronto 5-7.
PRIMROSE AND DOCKSTADER'S: New Orleans, La., Feb. 1-7, Baton Rouge 9, Jackson, Miss., 10, Vicksburg 11, Greenville 12, Little Rock, Ark., 13, Hot Springs 14.
RICHARDS AND PRINGLE'S (Rusco and Holland, mgrs.): St. Augustine, Fla., Feb. 3, Brunswick, Ga., 4, Savannah 5, Fairfax, S. C., 6, Augusta 7, Columbia 9, Charleston 10, Darlington 11, Wilmington, N. C., 12, Fayetteville 13, Raleigh 14.
SUN'S, GUS: Brownsville, Pa., Feb. 3, Connellsville 4, Latrobe 5, Monongahela 6, Charleroi 7.
VOGEL'S, JOHN.: Towanda, Pa., Feb. 3, Waverly, N. Y., 4, Elmira 5, Perry 6, Mansfield 7, Bradford, Pa., 9, Salamanca, N. Y., 10, Jamestown 11, Warren, Pa., 12, Salem, O., 13, Rochester, Pa., 14.
WEST'S: Cincinnati, O., Feb. 2-7.
WILL WHAT: Wheeling, W. Va., Feb. 2-7, Steubenville, O., 9, Youngstown 10, Canton 11, Akron 12, Cleveland 13, Erie, Pa., 14, Ashtabula 15, Meadville 16, Sharon 17, Farrell 18, Kittanning 19, Clarion 20, Ridgway 21, Bradford 22, Olean 23, Jamestown 24, Dunkirk 25, Buffalo 26, Niagara Falls 27, Oswego 28, Syracuse 29, Utica 30, Albany 31.

VARIETY.

A NIGHT ON BROADWAY: Minneapolis, Minn., Feb. 2-7.
AMERICAN BURLESQUERS: Fall River, Mass., Feb. 2-4.
ANDREWS AND SOMMERS' VAUDEVILLE: Canton, N. Y., Feb. 3, 4, Bridgeton 5, Salem 6, Bordentown 7, Kearney 8.
BOHEMIAN BURLESQUERS: Cincinnati, O., Feb. 1-7.
BRIGADIER BURLESQUERS: Milwaukee, Wis., Feb. 1-7.
BUNKER'S VAUDEVILLE: Greenfield, Ill., Feb. 2, 3, Omaha 4, Mount Sterling 5, Macomb 6, 7.
CITY CLUB: Fall River, Mass., Feb. 5-7.
CITY SPORTS: Washington, D. C., Feb. 2-7.
CLARK'S NEW ROYALS: Philadelphia, Pa., Feb. 2-7.
CRACKER JACKS: New York city Feb. 2-7.
CRAWFORD'S VAUDEVILLE STARS: Greene, Ia., Feb. 2-7.
DAINTY DUCHESS: Rochester, N. Y., Feb. 2-7.
DE SUE BROTHERS: Florida, N. Y., Feb. 3-5, Warwick 6-7.
DEVERE, SAM: Rochester, N. Y., Feb. 2-7.
EMPIRE SHOW: Washington, D. C., Feb. 2-7.
GAY MASQUERADERS: Gloversville, N. Y., Feb. 2-7.
GRAHAM'S SOUTHERN SPECIALTY: Pittsfield, Mass., Feb. 3-5, Troy, N. Y., 6-7.
HIGH ROLLERS: St. Paul, Minn., Feb. 1-7.
IN GAY PARIS: Philadelphia, Pa., Feb. 2-7.
INNOCENT BEAUTIES: Philadelphia, Pa., Feb. 2-7.
IRWIN'S MAJESTICS: Chicago, Ill., Feb. 2-7, Detroit, Mich., 9-14.
KNICKERBOCKERS: Baltimore, Md., Feb. 2-7.
LAFAYETTE: Louisville, Ky., Feb. 1-7.
LONDON BELLES: Cleveland, O., Feb. 2-7.
MERRY MAKERS (Frank P. Prescott, mgr.): Vinton, Ia., Feb. 3-5, Sigourney 6-7, Blossburg 9-11, Kirksville, Mo., 12-14.
MISS NEW YORK, JR. (Geo Opperman, mgr.): Toronto, Can., Feb. 2-7, Niagara Falls, N. Y., 9, Oswego 10, Clyde 11, Cortland 12, Oswego 13, Fulton 14, Hamilton, Pa., 16-18.
MOONLIGHT MAIDS: Brooklyn, N. Y., Feb. 2-7.
ORIENTAL BURLESQUERS (Watson's): Brazil, Ind., Feb. 3, Clinton 4, Elwood 5, Marion 6, Logansport 7.
REEVES, AL.: Newark, N. J., Feb. 2-7.
RICE AND BARTON'S GAIETY: St. Louis, Mo., Feb. 2-7, Chicago, Ill., 9-14, Milwaukee, Wis., 16-21.
ROSS AND FENTON VAUDEVILLE: Baltimore, Md., Feb. 2-7.
THOROUGHBREDS: Paterson, N. J., Feb. 2-7.
TIGER LILLIES: New York city Feb. 2-7.
TRANSATLANTIC BURLESQUERS: Philadelphia, Pa., Feb. 2-7, Baltimore, Md., 9-14.
TROCADERO BURLESQUERS: Troy, N. Y., Feb. 3-4, Albany 5-7.
UTOPIANS (T. W. Dinkins, mgr.): Providence, R. I., Feb. 2-7, New York city 9-14, Newark, N. J., 16-21.
VANITY FAIR: Buffalo, N. Y., Feb. 2-7.
WEBER AND FIELDS': New York city—indefinite.
WINE, WOMAN AND SONG: Canton, O., Feb. 5.
WORLD BEATERS: Boston, Mass., Feb. 2-7.

MISCELLANEOUS.

BINGHAM, RALPH: Rockford, Ia., Feb. 3, Decorah 4, Spencerville 5, Mt. Sterling, Ill., 6, Raritan 7, Good Hope 8, 9, Wyanet 10, 11, Genoa Junction, Wis., 12, Batavia, Ill., 13, Union Grove, Wis., 14.
BOSTON LADIES' SYMPHONY ORCHESTRA (McKee's): Cass, Mich., Feb. 4, Lagoon 5, Sturgis, Can., 6, London 7, Owen Sound 9, Wingham 10, Guelph 11, Woodstock 12.
BOWMAN'S SHOW: Miami, Fla., Feb. 3, New Smyrna 4, Oswald 5, Palatka 6, St. Augustine 7.
BROOKE'S CHICAGO MARINE BAND (Orchestra; Burt A. Hall, mgr.): Clearfield, O., Feb. 3, Washington C. H., 4, Greenville 5, Urbana 6, Bellefontaine 7, Springfield 8, Newark 9, Galion 10, Shelby 11, Lima 12, Van Wert 13, Defiance 14.
BUFFALO BILL'S WILD WEST: London, Eng., Jan. 1—indefinite.
BUTLER, ELLA MAY, BAND: Decatur, Ala., Feb. 3, Huntsville 4, Sheffield 5, Russellville 6, Oxford 7, Corinth, Miss., 8.
CAMPBELL, THE (F. Cabler, mgr.): Tipton, Ind., Feb. 3-10.
CANADIAN COLORED CONCERT: New Philadelphia, O., Feb. 3, Mineral City 4, Canal Dover 5, Bowerston 6, Hopedale 7, 8.
CANADIAN JUBILEE SINGERS: Picton, N. S., Feb. 4, Westville 5, New Glasgow 6.
COYLE'S MUSEUM: New Orleans, La., Jan. 12—indefinite.
CREATORE BAND (Howard Pew and Frank Gerth, mgrs.): Nashville, Tenn., Feb. 3, Chattanooga 4, Knoxville 5, Asheville, N. C., 6, Greenville, S. C., 7, Athens, Ga., 9, Atlanta 10, 11, Chattanooga, Tenn., 12, Knoxville 13, Cincinnati, O., 14, 15.
CRYSTALPLEX (M. Henry Walsh's): North Attleboro, Mass., Feb. 3-7.
FLINT, MR. AND MRS. HERBERT L.: Paducah, Ky., Feb. 3-7, Owensboro 10-21.
GAMBLE, ERNEST (Chas. W. Gamble, mgr.): Big Rapids, Mich., Feb. 3, Howard City 4, Cheboygan 5, Fenton 6, Mt. Clemens 7, Lapeer, Ind., 9, Greencastle 12.
GILPIN, THE (Hypnotists; J. H. Gilpin, mgr.): Marcellus, Mich., Feb. 2-4, Lumen 5-7.
HAGENBECK'S TRAINED ANIMALS: Buffalo, N. Y., Jan. 26-Feb. 7.
HELM, PROFESSOR (Magician): Racine, Wis., Feb. 3-7.
KEENE (Magician; Harry J. Dunbar, mgr.): Connellsburg, Pa., Feb. 3, McDonald 4, Charleroi 5, Monongahela City 7, Scottdale 8, Mt. Pleasant 10, Greensburg 11, Latrobe 12, Irwin 13.
KELLAR (Magician): Oil City, Pa., Feb. 3, Warren 4, Kane 5, Lock Haven 6, Sunbury 7, Shamokin 8, Williamsport 10, Scranton 11, Wilkes-Barre 12, Allentown 13, Reading 14.
KNOWLES, THE (Hypnotists): Union City, Ind., Feb. 2-4, Alexandria 5-7, New Castle 9-11.
MAVENOY, PROFESSOR, MAGIC SHOW: Prosser, Wash., Feb. 1-4, Malden 5-8.
NOBLE'S SHOW: Columbia, S. C., Sept. 23—indefinite.
ROSTELLE (Hypnotist; C. H. Geary, mgr.): Hoosic, Pa., Feb. 2-7, Jermyn 12-14.
ROVING FRANK'S GYPSY CAMP: Atlantic City, N. J., Dec. 1—indefinite.
WINDECKER, ALEX (Necromancer; R. H. Hickle, mgr.): Hannibal, Mo., Feb. 3-4, Macon 5-7, Kirksville 9-11, Carrollton 12, 13, Moberly 14.
WOOD (Wizard and Ventriloquist): En route through Mexico.

LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters except registered mail which will be re-registered on receipt of 10 cts. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 10 days and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN.

Alcott, Adell, Eleanora Allen, Blanche Aldrich, Helen Anderson, Leona Ainsen, Nita Abbott.

Bird, Hattie, Grace Belmont, Rosetta Beaverar, Madeline Bailey, Kathryn Brahan, Helen Beaumont, Vivian Blackburn, Sarah Boyd, Jean Baxter, Jessie A. Brown, Muriel Brooke, Nellie Beaumont, Grace Baird, La Brackett, Gertrude Barrett, La Belle Brasilia, May Bretonne, Margaret Baxter, Mrs. H. F. Balmer, Ivy Bowman, Mrs. L. D. Harney, Marie Bingham.

Clifford, Linnie, Hilda Clark, Lila Convers, Lillian Card, Linnie H. Collier, Clara L. Cheesman, Blanch Curtz, Julia Caldwell, Gracie Canada, May Carlisle, Mrs. Robt. Campbell, Alice Campbell.

Dyer, Leslie, Virginia Dewell, Hattie Dixie, La Bell Dunn, Helen Darling, Mrs. Daniels, Marie Dressler, Ada Deaves, Lenny Davis, Gertrude Dunlap, Louise Dumling, Nonie Dove, Mrs. A. Duncan.

Ellwood, Sybil, Virginia Earl, Julia Emmonds, L. Edwards, Emma Everett.

Fay, Anna Eva, Nina Farrington, Dorothy Fairfax, Margaret Fitzpatrick, F. Francis, Lottie Faust.

Gilson, Lottie, Mrs. F. B. George, Ethel Grant, Helen Gillingwater, Valeska Gollner, Marguerite Grant, Alice Gray, Beryal Gerner, Lilla Galtes, Cora Belle Greene, Franklyn Gale.

Hamilton, Marie, Laura N. Hall, Lou Harlow, Grace Huntington, Alice Holdbrook, Crystal Hundley, Mrs. Evan Harries, Mildred Haller, Ida Hamilton, Mrs. Frodk. Hallen, Ethel D. Hawkins, Katheryn Hutchinson, Mayme Hoff, Mrs. Martin Healy, Nina Huntley, Florence Holbrook, Mrs. Burton Harrison.

Irving, Vera.

Jordan, Ruth, Georgie H. Jones, Grace W. Jenkins, Imogene Jefferson.

Kinsinger, Bessie M., Ada M. Kenland, Libbie Kirke.

Leicester, Marie, Carrie A. Lee, Duna La Fleury, Miss La Grue, Mae B. La Rose, Da Hope Leonard, Marion Longfellow, Nellie Lindseth, Claire Lane, Millie Linton, Mamie Lorrimer.

Milner, Clara, Mrs. Geo. B. Murphy, Lillian Mortimer, Pilar Morin, Sara Mathews, Ethel E. Mullison, Petite Marguerite, Lena Manlove, Magnolia Mann, Ella Morris, Clara B. Marion, Anastasia May, Rose C. McClure, Zenoette McGraw.

Norcross, Ethel, Hortense Nielson, Della Niven.

Quigy, Clemence, Anna Colleen.

Paige, Eleanor, T. Parson, Nellie Palmer, Pauline Phelps, Miss Patrice, Mildred Palmer, Jennie Pettis.

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There has never been a remedy put on the market which has been so effective and made such remarkable and complete cures of catarrhal trouble and all diseases of nose, throat and lungs as MEDICAL LAKE SALTS. The salts are not a man-made medicine, and possess, therefore, those great healing powers which only Nature itself could put into them, and which most of the advertised cures lack. This great natural remedy reaches the true source of the disease, making a positive cure of the most severe chronic cases of Catarrh, Bronchitis, Tonsilitis, Influenza and all throat troubles; and if those who are susceptible to colds and sore throat would use these salts dissolved in water as a gargle or in an atomizer regularly they would be free from these complaints, which are so prevalent especially in this climate. The greatest catarrh remedy known. 25c., 50c., $1.00 a box, at drug stores.

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Sanger, Lillian, Susanne Seabrook, Lizzie M. Sharp, Jessie S. Stevens, Marion Stewart, Mabel Sherley, Mrs. A. R. Stevens, Viola Sheldon, Sheila Sweetser, Estelle Seabert.

Taylor, Mary E., Lydia J. Titus, Rita Tyler.

Verne, A., Hattie Vern, Stella Vivian.

Whitfield, Sadie, Mrs. E. G. Wilson, Dorothy Vernon, Adelaide Wise, Florence Wilson, Marie Warwick, Jane Whitbeck, Ollie Woodward, Dot Ward, Muriel Walling, Dolly Wray, Deane Wilde.

MEN.

Anderson, W. C., Otto F. Ambie, Constantine Albertil, Chas. Aveling, Will Arcible, John Armstrong.

Byron, J. M., Frank Baker, C. H. Barrett, C. H. Billings, Felix Bel, Harry E. Blake, Robert Bruce, Adam Bede, Ben A. Bennett, Eugene Bennett, Billy Bellman, Wm. H. Batchelor, Geo. Brown, Hugo Bach, E. F. Beswick, H. D. Blakeman, G. E. Bunnington, Bertram and Willard, Andrew Byron.

Cassidy, Harvey A., Matthew Cash, Beaumont Claxton, W. L. Cameron, Carl Cook, H. Clifford, Harry C. Clifford, Forbes Castle, A. E. Chase, Arthur Cole, Wm. Colhane, Frank Chaney, Annesley Cook, Ralph E. Cummings, Crosby and Fountain, Coleman and Gass.

Dorlon, Harold P., Frank Dunkin, Frank Dornoff, E. E. Dailey, E. Dorner Dramatic Club, Jas. De Pew, Burton Downing, Chas. F. De Witt, Geo. Dale, Jas. Geary, Harry Dean, Milton Dowsey, Geo. D. Lewis, Geo. C. Davis, Benjamin Dwyer, James Dolmar, Arthur Dovey, Thos. J. Donnelle.

Eastman, Carl, Alfred Emery, Robt. S. Elliott, Gerald Emerson.

Faust, Ted, Fred W. Foster, Stewart Fulton, Geo. Floyd, Wm. Ferguson, H. J. Fitzgerald, Wm. Rex, Fulford, Frank V. French, Paul C. Floyd, Fox and Emmers.

Gorham, Alfonzo L., Edw. Gilson, W. W. Gaynor, George W. Garbutt, Raymond Gilbert, Harold T. Green, E. L. Gilbert, Fred Gardner, W. R. Gardner, Jas. Gaffy, Harry C. Grieve, Geo. J. Gilder, Al Grant, Edw. Galvatro, Malcolm Gass, Arthur Gould, Frederick Grant, E. F. Gillmore.

Hamilton, Robt., L. P. Hicks, Jack Hamilton, C. Hanson, Geo. Harris, Franklin Haddock, Frank Hayden, Tony Hamilton, Herman Haynes, A. C. Hinsley, J. Cassels Howden, Morley Jos. Highfield, Frederick Hallion, Ed Hammond, Richard Hadley, A. C. Hughes, Wm. H. Harding, John Hayman, Frank Hoagland, H. A. Hess, R. Hoyt, H. A. Hayes, Frank E. Hennessy.

Irving, Jay.

Jewett, Henry, Eddie Johnstone, Johnson and Cook.

Kalil, H. J., S. Kranberg, Fred Kleinhamel, F. Marlyn Kelley, L. W. Keith.

Lorraine, Joseph W., W. Lassiter, Geo. Lane, Thos. Lawrence, Geo. Lewis, Antonio Langston, F. W. Lee, Jas. Lee, Harry Lewis, Larry E. Lamb, Charles W. Lindsay, Nelson Lenard, Chas. Leach.

Marlowe, Louis, Jack Madison, Jas. H. Moore, Harold Mackey, Frank H. Miller, Geo. H. Murray, Barney Mack, Frank Mann, J. Mahoney, Jr., G. A. Mannering, Thomas Mackie, Harry Vail Moore, Wm. C. Marshall, Frank Morris, Harry Mason, Geo. Wendall, Anthony Miller, Harry E. Mack, Walter Mack A. Mackenzie, Donald Mackintosh, Wm. McKinney, F. C. McKean, Percy W. MacKaye, W. F. McCabe, F. C. McKenna, Harry McVeigh, Geo. J. Morgan, H. A. Mannon.

Norcott, Wynnard, Arthur R. Nicholson, Joseph Norman, Chas. A. Nichols.

O'Connor, Herbert, Philip Obenauer.

Palmer, J. F., Harry Parvey, C. Franklin Parker, Frank C. Patten, Alfred K. Pennell, Rev. Richard, Lewis Peck, Max Plotke, F. G. Percy, Harry Palmer, H. E. Rainey, Roberts Philips.

Quentin, Hugh C.

Richards, Wm., Willard E. Rank, Jas. J. Ruffert, J. H. Richardson, Harry L. Rawlins, Jas. W. Rutledge, Frank Rogers, C. N. Richards, Harvey Rainey, Billy Rochester, Frank Raymond, Fred. G. Russell, W. H. Reeves, Harry Rainey.

Sentney, Joe, Fay W. Stone, Leslie Stone, William C. Smith, Jess Simpson, Wm. Seymour, Charles Spencer, Hatt Smith, K. S. Sullivan, Frank W. Sweatman, J. E. Sullivan, Ed R. Salter, Morgan Stein, Harry Shadoan, Geo. C. Staley, Joseph C. Smith, James A. Smith, Wm. Strong, Clifford Standish, H. Sullivan, Smith, Wm. Sharp, Gavin Spencer, Wm. Sangster, Vincent Sorrelle.

Tanzberg, Wm., Chas. N. Terrien, C. Newton Taylor, Robt. J. Tuttle, Arzyl Tully, Col. W. A. Thompson, Joseph Totten, Joseph Thornton, Neil Tunney, Van Dusen, Wm. H. Verner.

Whitbell, Geo., Chas. L. Walters, Donald R. Wallace, Carlo Wilson, Harry J. Wenzel, L. E. Wade, Geo. Wygnate, Al. Warde, Will Wright, Nick Whangdy, Lester Walters, C. E. Wheeler, Frank Wesley, S. C. Woodruff, Geo. Warren, Frank Williams.

Young, Chas. J., Harry W. Yeager, John H. Young, Geo. A. Yelding, Jas. A. Young.

REGISTERED MATTER.

Flora Moore, Jessie Bourtelle, Ruth Gray, Ella A. Hanway, Jane Irving, C. E. Jones, Nellie Hutchins, Nelsor L. Schaeffer, [illegible] Edward N. Clinton, J. Carrington, [illegible]

TELEGRAPHIC NEWS

CHICAGO.

Two Peggies Please Theatregoers - The Forty Club—Lulu Glaser—Jottings.

(Special to The Mirror.)

Chicago, Feb. 2.

Our only novelty at the downtown theatres this week is Frances Aymar Matthews' new play, Pretty Peggy, dealing with Peg Woffington, in which Grace George appeared at the Grand Opera House to-night, before a large and apparently well-pleased audience. Miss George is given excellent support by Robert Lorraine, Annie Ward Tiffany, Margaret Mayo, Donald McLaren, and others. The play is with us for a fortnight.

And we have two Peggys here—Pretty Peggy and Peggy from Paris. The latter appears to have made a great big hit, and it packed the Studebaker at every performance last week. Our friend, George Ade, seems to have hit another bull's-eye, and the opera gets better as it progresses. Janie Oatter makes a great impression in a Gerpah role, and the others in the cast are very satisfactory. The run is for an indefinite period.

The annual Miller dinner of the Forty Club, given at the Stratford last Tuesday, was attended by about one hundred and fifty ladies and gentlemen, and was the most successful of the series. Among the guests were Anna Sutherland, Mamie Rush Ralph, Delmore, Amy Leslie, Frank Buck, Samuel Barrett, Frederick Hartley, Frank R. Abbott, Howard Gould, Moses Gamble, Mrs. Frank Tinnehill, Jr., George Ade, Allen Corthwaite, and others. The February dinner will take place at the Wellington on Feb. 24.

This is Mr. Gillette's fourth and last week in Sherlock Holmes at Powers'. He is now supported by that beautiful woman and accomplished and useful actress, Ida Conquest—useful because she was sent on from New York to Chicago at an hour's notice, arriving here on a Friday night and playing the part at the Saturday matinee as though she had been playing it for weeks. Miss Conquest is very popular here. Last Friday afternoon she was given a reception by Mr. and Mrs. Roswell Field at the studio of Miss Alice Morgan, in the Fine Arts Building, and all of the swells were in evidence.

Lulu Glaser has caught them in Dolly Varden and is filling the Illinois, where she opened her second and last week to-night. I first saw this dainty opera in Buffalo in the fall of 1901, and was asked by Manager John McKinney to see if I could talk it into time in Chicago. I tried it on my return, but the managers were skeptical. Then afterward it went into New York, and made a big hit, and now it has captured Chicago. Miss Glaser is wonderfully clever, her opera is all right, and she has a good company, and they are very sorry now that they put her off at Buffalo.

James K. Hackett comes to Powers' next week with The Crisis, and at the Illinois the Rogers Brothers at Harvard will be the card. Both are novelties here, but may be I should not mention them in the same paragraph.

Down at the Dearborn this week the stock company is giving a very creditable performance of Barbara Frietchie, and rehearsals are being devoted in the meantime to A Royal Family.

When Sky Farm came to McVicker's last week the intention of the management was to close its season here. But on Sunday night it played to more money than it played to in Buffalo during all of the previous week, and since then it has attracted people every at every performance, so it will have a new lease of life. It could remain at McVicker's for weeks, but this must be its last week. The Bostonians come along next Monday with a revival of Robin Hood, and Barnabee will be the real boy.

At the new La Salle last night a funny burlesque entitled Tom-Tom was put on. The book is by Raymond W. Peck, of Chicago, and the music by a syndicate of composers. It is Japanese in flavor, and has been rehearsed by George A. Reno, Jr., who has also been playing a part in Peggy from Paris.

Dr. Hill is the offering of the Players' Stock company over at the Bush Temple of Music this week, and it serves to introduce the new leading lady, Grace Bunke, who was such a favorite here at the Dearborn last season.

The morality play, Everyman, is in the second of its three weeks' run at Steinway Hall, and the capacity of the little place is taxed by those anxious to witness the novelty.

Over at the Academy of Music yesterday Not Guilty was presented by a good company, headed by A. H. West, who, by the way, is a native Chicagoan and a brother of Amy Leslie, of the Daily News. It is a thrilling show.

The stock company over at the New American is reviving The Danites this week, with Lawrence Grattan as Sandy and Laura Alberta as Nancy and Billy Piper.

Brandon Hurst, en route with The Gay Lord Quex, was a caller last week, also Thomas McGrath and Ralph Bingham, commodores of the Fleet Squadron.

Sidney Brown is managing the stage over at the Bush Temple of Music, and during the week of Feb. 22 the stock company will produce his play, The Minister, giving all of the receipts over $2,000 to the Swedish Famine Relief Fund.

Manager Powers, who has just returned from New York city, announces that he will break his rule and put on a summer attraction at Powers' this year. It will not be Mr. Blue Beard, as that is to open the new Iroquois Theatre in the Fall.

A Jolly American Tramp is the bill this week at the Bijou. This would appear to be a work of fiction.

Mayme Gehrue and Charles Stanley are at the Great Northern this week in When Reuben Comes to Town, a farce new to Chicago.

A Fight for Millions made two large audiences squirm in their seats up at the Alhambra yesterday, where a child actress, a wireless telephone and a locomotive held the attention of the people.

The members of the Columbus stock are reveling in the throes of Fabio Romani this week, and between meals are rehearsing The Stoops to Conquer. Stock work in Chicago is merely another name for insomnia.

Mark Hambourg, the pianist, is to be the soloist of the Thomas concerts at the Auditorium this week. He is a great performer, and expects to make good. Hambourg has much at stake.

Not Guilty goes over to the Alhambra next week, and The Minister's Daughter is the underline at the Bijou.

May Hosmer and her company are chilling the far West Siders with Bartley Campbell's Siberia this week over at the People's.

Rosenbecker's Chicago Symphony Orchestra began its series of ten popular Sunday night concerts at the Auditorium last evening before a big audience. The venture bears the earmarks of success.

Manager Lincoln J. Carter is giving to the patrons of his Criterion A Ragged Hero this week.

An Uncle Tom actor scraped up 15 cents the other day and started out to get a shave. On the corner a peddler offered him a set of false mustache and whiskers for a dime, so he saved a nickel—and you know where it went.

"Biff" Hall.

BOSTON.

Baron Humbug Produced—Stuart Robson and The Ninety and Nine Open—Gossip.

(Special to The Mirror.)

Boston, Feb. 2.

There is one conspicuous novelty in town to-night and that is at the Tremont. There the Bank Officers' Association opens its biennial theatricals with the first production on any stage of Baron Humbug, the latest musical comedy by R. A. Barnet, assisted by Lewis Thompson, D. K. Stevens, B. C. Henry, and Mabel W. Daniels. The cast of the production was as follows:

Hainsey Hunkus Otis ..... Clifton W. Ode
Hugh Guest! ..... John E. Dolan
Heathen ..... Willis Gillies
Gen. Dewsewly Hunkus Matyas ..... Henry G. Johnson
Horace Janos ..... Frank R. Lawlor
Pa Crabb ..... John E. Kelleher
Orderly Kickaboy ..... Henry Russell
Klimpa ..... Nathaniel J. Shea, Sr.
Nagy ..... Arthur M. Burns
Pall ..... Earl L. Taylor
Lorel ..... William J. Ryan
Bloo ..... Edward Kendall
Countess Irvin ..... Julian D. Hinton
Princess Natali Dustkoff ..... Henry D. Gardner
Lucius Collins ..... Clinton C. Toney
Steele-Wheat-Dustkoff, Chicago—
Lil ..... L. C. Weare
Kit ..... A. D. Quigley
Mis ..... W. E. Nelson
Sue ..... E. A. Ryan
Satsumato-Dustkoff, Yokohama—
O Mimi San ..... G. T. Tilton
O Sunny San ..... T. F. Chambers
O Kissi San ..... C. G. Stone
O Itti San ..... W. H. Draper
Dustkoff-Dustkoff, St. Petersburg—
Olga ..... W. F. Sidney
Proshovia ..... G. W. Thomson
Ivanova ..... W. E. Gilvin
Alexine ..... C. E. Wright
Roumanian Gypsies—
Telka ..... E. W. Wight
Roe ..... W. C. Burbank
Magyar Girls—
Lujza ..... J. A. Chambers
Emilia ..... Milton Hicks
Marushka ..... E. S. Hyde
Therese ..... R. S. Cook

There is a nobleman who is forced to disguise himself as a gypsy to get out of complications relating to a duel. Then there is a circus player who gets taken and dressed up in dress of a gentleman in order that a bet may be won that clothes make the man. He has been with the fugitive, and so when he gets proclaimed a baron the gypsy band capture him for the reason which he had promised them. Add to these a gastronomic stepmother with twelve dancehalls, a theft of a diamond necklace and a whole circus, and you get a little idea of Baron Humbug, but the scenes follow one another with such rapidity, the lines are so bright and the music is so universally popular that it makes an unquestioned success. Of the performers, J. D. Hinton is miles ahead of anybody else in the cast. He is even better than he was in Miss Simplicity. Henry D. Gardner makes a good second in feminine attire, and Charles W. Cole gives the best singing in the company. In consequence the production proves that the Cadets have more of a sense of humor than the Bank Officers. The production is a most elaborate one and the performance was a great tribute to the work of Mr. Barnet as a director.

At the Museum Stuart Robson found that there was a great interest in The Comedy of Errors. The demand has been so great for it that the managers are in a quandary about the second week, which was to have been devoted to The Henrietta. The company has been strengthened for the Boston engagement by the addition of Maclyn Arbuckle, George Holland, and Edward P. Mawson.

The Ninety and Nine opened a fortnight at the Boston to-night, and was sold out. Edwin Arden and Katherine Gray are admirable in their work leading the cast.

The Sleeping Beauty and the Beast opened at the Colonial.

Amelia Bingham's company in A Modern Magdalen without Miss Bingham, and presenting an almost entirely different cast from that which was at the Museum, was at the Grand Opera House to-night.

C. Leslie Cassidy made the first production of his management at the Columbia to-night, and presented Della Fox's last musical comedy in which she starred here.

It was a fortunate choice on the part of the Castle Square to revive Nathan Hale, for that always was one of the best liked productions made here by Nat C. Goodwin and Maxine Elliott, and John Craig and William Lawrence are admirably suited for the leading roles.

Eldredged to the auditorium of the week at the Bowdoin Square, and again the stock company proves effective in a piece which has proved popular.

The Little Church Around the Corner opened at Music Hall to-day, and was well received.

James T. Powers has scored an enormous success at the Park with The Jewel of Asia, and the house has been sold out at every performance, and the standees have been crowded in around the stair cases and in the limited room at the rear of the house. It is safe to say that the Park has not seen such audiences in years.

Mrs. Leslie Carter is in her closing week at the Hollis, and the interest in Du Barry keeps strong to the finale.

Blanche Ring has been in Boston for several days during the past week in consultation with George W. Lederer.

Mrs. C. H. Washburn, of the *Herald*, gave a dinner at the Somerset the other day in honor of Mrs. Leslie Carter. Among those in the party were Mr. and Mrs. John H. Blackwood and Charles A. Stevenson. The party afterward occupied boxes at the matinee of A Country Girl.

Isaac B. Rich starts this week on an extended midwinter trip, accompanied by his wife and son. He will sail from New York for Bermuda and the Windward Islands.

Henrietta Rich, of the Bowdoin Square Stock company, has gone South for her health.

The Bijou is being used for a novel exhibition for a couple of weeks. B. F. Keith and C. F. Pinaud have about five thousand post cards from as many foreign localities, and they are artistically arranged, with special backgrounds painted by Ethel Watson.

John Craig was out of the cast of The Ensign for several performances last week on account of an accident to his foot, sustained in the duel with John Saintpolis.

R. R. Philips was another victim to be out of the bill, this time at the Bowdoin Square. He was suffering from a slight injury to his arm.

William Norris was entertained more than ever during the final nights of A Country Girl at the Museum.

Sam Harrison has gone back to New York to prepare for The Jewel of Asia at the Criterion.

The Gerard, which has been closed since its vaudeville experience the first part of the season, is to be turned over to an athletic club, which is being toned with exclusive membership.

The Dainty Duchess Burlesquers are at the Palace this week, and the World Beaters are at the Lyceum.

The Juggling Johnsons and the Glimmerettis make up in number quite a share of the entertainers at the Howard.

B. P. Cheney and his wife (Julia Arthur) have returned from their trip to Panama and the South.

It has been arranged to have the career of the old Museum close with an engagement of the Empire Stock company in The Unforeseen, after which the house which has been such a historic one will be torn down.

The finishing touches are being put upon the Majestic, and there is no question about its being opened with The Storks, Feb. 16. The Chicago production promises to have quite a run here.

Jay Benton.

PHILADELPHIA.

Success of Hawtrey and Willard Other Attractions—Stock Companies—Gossip.

(Special to The Mirror.)

Philadelphia, Feb. 2.

Charles Hawtrey in A Message from Mars is in his second and final week at the Broad Street Theatre, and is playing to fair patronage. Mrs. Leslie Carter in Du Barry follows Feb. 10 (Tuesday night) for a month.

The annual engagement of E. S. Willard began to-night at the Chestnut Street Opera House to a large and fashionable audience. His first week's repertoire consists of his six noted impersonations. The only new one being Hugh Trevor in All for Him. On Feb. 9 Mr. Willard will produce La Chatelaine for the first time on the American stage.

Otis Skinner is in his second and last week at the Garrick Theatre, appearing in Lazarre. Richard Mansfield in Julius Caesar will begin a two weeks' engagement here Feb. 9, with a great advance sale. Henry Bateman in A Comedy of Errors will come Feb. 23 for one week.

A Country Girl opened to-night at the Chestnut Street Theatre, with large of an attentive turn. William Norris and Minnie Ashley head the list of favorites, being ably supported by a large and talented organization.

The many admirers of Andrew Mack gave him a gala reception this evening at the Walnut Street Theatre, where he appeared in his new military drama, The Bold Roger Bey, for a week's stay. Francis Kingsley, Maggie Fielding, Olive Oliver, and Myron Calvo give excellent support. Rose Kendall's first appearance in this city in The Vinegar Buyer, will occur Feb. 9, to be followed by The Ninety and Nine.

Word and Velsor in their new version of The Head Waiters are in their second and last week at the Auditorium, playing to capacity. Rose Melville in Sis Hopkins Feb. 9.

"Way Down East" is in its third week at the Park Theatre, and is proving a good attraction at popular prices. Brandon Tynan in Robert Emmet will follow Feb. 16.

At Cripple Creek is the offering for week at the National Theatre. Business is large. The Village Postmaster Feb. 9.

Howard Hall in The Man Who Dared is the attraction at the People's Theatre. Business is fair. Nellie McHenry in M'lle Feb. 9.

Nobody's Claim is at the Kensington Theatre this week, with the usual twelve performances. In addition the ladies' orchestra and Lubin's moving pictures between the acts are additional features. Patronage is uniformly good. An American Gentleman Feb. 9.

The Girard Avenue Theatre Stock company are this week giving a worthy representation of Fedora with elaborate scenic and costume equipment. George W. Barbier made his bow as the new leading man to-night, replacing Eugene Ormand, in the role of Louis Ignatief, and is ably seconded by Henrietta Brawne in the title-role. The Hunchback of Notre Dame Feb. 9.

The Forepaugh Theatre Stock company are presenting this week A Beautiful Friend, it being the first American production of the English melodrama, Heart and Sword, with Sidney Ayres in the leading role, Feb. 9.

The Bijou Theatre Stock company are now on the high road to success. At the White House Tavern is the offering for week. It is carefully staged and a cast of nineteen people, with every character in good hands. Malcolm Williams, Edna Phillips, Orme Caldara, Beatrice Ingram, Edwin Mordecai, Percy Winter, and Harry Blakemore are worthy of notice. Secret Service Feb. 9.

As noted in the last issue of The Mirror, many changes have taken place in the personnel of the Grand Opera House Stock company. There is now only one leading woman, Bertha Creighton, who makes her first appearance at this house to-night in Betsy Ross. Harrison J. Wolfe enacts the role of Lieutenant Ashburn. Barbara Frietchie Feb. 9. Little Lord Fauntleroy 16. The Milton Aborn Opera company will probably inaugurate a lengthy season here March 16.

Darcy and Speck's Stock company at the Standard Theatre revived one of last season's successes, The Executioner's Daughter, the rights for same being held by the managers of this theatre. It is an elaborate and interesting drama, and was well received with good patronage. Coon Hollow Feb. 9.

The Castle Rudolfite Stock company at the Columbia Theatre are giving a double bill this week, Lady Audley's Secret and Into Darkness, to fair returns. Fanchon Feb. 9.

The Wurster German Stock company at the Arch Street Theatre have established a splendid record, and the benefits to the individual members of the organization now in progress are a source of large returns. The Doctor of Kirchfeld, Hans for Blessing, Nisko, The Passing Regiment, and My Son are the week's repertoire.

Dumont's Minstrels at the Eleventh Street Opera House have two new skits, Uncle Tom's Cabin and Cut Price Groceries. The Patty Woman's Orchestra continued.

Two performances this week of grand opera at the Academy of Music, Siegfried, Feb. 3; Gotterdammerung, matinee, Feb. 5. There still remain seven performances, the season closing here March 17.

The fourth performance of the Ludlam School of Dramatic Art took place at Institute Hall Jan. 31. The pupils appeared in Yellow Roses, Lei on Paris Francais, The Other Woman, and My Neighbor's Wife.

If a suggestion made by one of our judges of the court to the Grand Jury is acted upon theatrical managers will either have to refrain from displaying objectionable posters on the walls and fences throughout the city or lose their licenses.

S. Freedman.

WASHINGTON.

King Dodo and Ethel Barrymore Liked—News of the Capital.

(Special to The Mirror.)

Washington, Feb. 2.

King Dodo, with Raymond Hitchcock, insures a week of laughter and good business at the Columbia Theatre. Hitchcock's titular performance is one of the most legitimately humorous impersonations recently seen, and the comedian's success was genuine. Cheridah Simpson, Greta Risley, Flora Zabelle, Margaret McKinney, William Corliss, Ivar Anderson, and Arthur Wooley are prime favorites that are appreciated. Eleanor Robson will follow in Andrey.

Ethel Barrymore faces a large and fashionable audience on her opening to-night at the New National Theatre, where her conscientious and clearly artistic characterizations in Carrots and A Country Mouse add to her fame and popularity. In Miss Barrymore's strong support are Bruce McRae, Harry Davenport, George W. Howard, Arthur Elliott, James Kearney, Adelaide Prince, Gertrude Gheen, Fanny Addison Pitt, and Beatrice Agnew. Virginia Harned in Iris will come next.

Zig-Zag Alley, with Zeb and Zarrow as the prime movers, attracts and pleases a large audience at the Lafayette Opera House. William Bonelli and Rose Stahl is the coming attraction, presenting Janice Meredith.

The Price of Honor is at the Academy of Music, and the usual large Monday night opening is again in evidence. Since the death of William T. Powell, treasurer, John W. Lyons is acting manager. The Night Before Christmas is next week's underline.

Edwin Holt and Adolph Jackson, the two Antipholuses of A Comedy of Errors, retired from Stuart Robson's support Saturday night. Charles Lane, who has been playing the Duke, will appear as Antipholus of Syracuse, and Maclyn Arbuckle, who joined the company here, will appear in Mr. Lane's former character.

David Bispham will give his song recital, postponed from last week on account of illness, at the Columbia Theatre next Friday afternoon.

Edward E. Mawson and George Holland are also new members of Stuart Robson's company, joining here.

John T. Warde.

BALTIMORE.

Hackett's Engagement—Iris at Academy—News of the Monumental City.

(Special to The Mirror.)

Baltimore, Feb. 2.

James K. Hackett appeared at Ford's Grand Opera House to-night in The Crisis. Mr. Hackett had a warm reception, and gave a very interesting interpretation of the role of Stephen Brice. The company supporting the star is in all respects good. From present indications Mr. Hackett will enjoy a week of excellent business. He will be followed by N. C. Goodwin and Maxine Elliott in The Altar of Friendship, who in turn will give place to Stuart Robson in A Comedy of Errors. Mrs. Langtry in The Crossways will be seen Feb. 23.

Virginia Harned presented Iris at the Academy of Music. She is supported by Henry Jewett, William Courtenay, Arthur R. Ryan, Ethel Winthrop, Louise Dove, Blanche Walsh, Henrietta Goodall, Rachel Crowl, Blanche Ring, Helen Ryder, E. H. Neill, Lawrence Hanlon, and Harry Lewis. Miss Harned will be followed by Charles Harvey in A Message from Mars. Richard Mansfield in Julius Caesar will occupy week of Feb. 23.

Percy Haswell, supported by the George Fleming company, is now in East Lynne at Chase's Theatre. The version of the play used is that of William J. Dean. Appearing with Miss Haswell are Reagan Hughston, Alfred Hudson, Viola Burton, Agnes Burnett, Harold Cobill, and Hale Hamilton. The play selected for next week is Paderewski.

Hanlon's Superba, with many new features, is seen at the Holliday Street Theatre. The Queen of Duchess is portrayed by Helen Gilmore, and the role of Superba is intrusted to Violet Holmes. The supporting company is a good one. Her Marriage Vow is the underline.

Janie James is this week's attraction at Convention Hall. The play is given a very fair presentation by the Howard Stock company. The vaudeville features introduced between the acts continue this week.

Nixon and Zimmerman will erect another theatre in Baltimore, work on which will be begun very soon. The authority for this statement is Manager Lehmayer, of the Academy of Music. A site for the new playhouse has not yet been definitely agreed upon.

A "Welsh Rabbit" party was given at Martin's Hotel on Tuesday evening last, at which a number of the members of the profession in the city were guests. The affair was a pleasing one, and was thoroughly enjoyed by those present.

Harry Davenport composed the "Rabbit," and it was voted a distinct success. Among those present were Ethel Barrymore, Adelaide Prince, Beatrice Agnew, Betty Sheldon, Arthur Elliott, Gertrude Gheen, Mrs. Addison Pitt, Bruce McCrae, H. Goldsmith, Herbert Ayling, Harold Cobill, and F. M. Morcrom.

On the way from Harrisburg, Pa., to Baltimore, Harry Davenport, of the Ethel Barrymore company, had his trunk stolen from the baggage car and rifled of its contents. The only things recovered were some papers, which were found with the empty trunk abandoned by the roadside. The trunk was a large one and contained Mr. Davenport's entire traveling wardrobe, independent of his clothing worn in the play.

Harold Rutledge.

ST. LOUIS.

Castle Square Company Returns—Pilsen's Large Business—Other Attractions.

(Special to The Mirror.)

St. Louis, Feb. 2.

The Castle Square Opera company opened its annual engagement at the Century this evening, beginning the fiftieth week of this organization in four successive seasons in St. Louis. The opening opera was Il Trovatore. Adelaide Norwood and Joseph Sheehan headed the cast. Among the other singers who were enthusiastically welcomed were Maud Ramsy, Mallet Ivell, Winfred Goff, and Francis J. Boyle. The feminine portion of the company is practically the same as it was at the time of the last visit to this city. Claude Albright is a new member. Gertrude Bennyson, Marion Ivell, Ethel Houston, Du Pre, and Maude Ramsy are all with the company, as are Winfred Goff, Francis Carrier, Francis J. Boyle, and J. P. Coombs. William Paul, who was one of the principal baritones with the organization two years ago, is again with it, singing the principal roles in alternation with Mr. Goff. There are two new tenors, Lloyd D'Aubigne and Piero Gherardi. The orchestra season is again under the direction of N. E. Hazewell. Sunday evening Gounod's St. Cecilia will be the offering, and Lohengrin will be put on next week.

Ben Hur closed the second engagement in St. Louis this week and will be followed by Martin Harvey.

Bolivar's Busy Day, featuring Billy B. Van and Nellie O'Neil, was Manager Shanky's offering Sunday matinee. Among the fun makers who gave excellent support were: Frank C. Evans, Alexander Cimaroli, Clement Bilvom, William Elnell, Frank N. Boyle, James A. Beall, Idelia Taylor, Inez Lyle, Ida Brugel, Meriel Jordan, Theresa Bernson, Madge Demmore, Edna Leonard, Esther Teller, and Florence Raymond. The Chaperons next Sunday.

The Smart Set, one of Gus Hill's clever attractions, is at the Imperial. This extravaganza is a pretentious up-to-date affair, in which are musical features of much merit. Ernest Hogan, who wrote the music, also heads the cast. A number of other clever entertainers deserving mention are Billy McClain, Ben Hunn, H. Jackson Norris, Russel Brandow, Jerry Mills, J. M. Thomas, Marguerite Jordan, Marion Henry, Pauline Freeman, Ida Forces, Mrs. Ben Hunn, Marguerite Jordon, Stella Wiley, Jerry Mills. A Fight for Millions underlined.

Lost River is the current attraction at Havlin's. On the Stroke of Twelve follows.

As was expected, The Prince of Pilsen did the greatest business of the season, or any other season, at the Century last week.

William Weil and his band gave the fourth concert of the season Sunday afternoon at the Odeon. Another excellent programme was rendered. The soloists were Madame Soder-Hueck and Arnold Pennid.

Jaroslav Kocian will play a return engagement at the Odeon next Sunday evening.

Madame Schumann-Heink gave a recital at the Odeon this evening for the benefit of the St. Louis Protestant Orphan Asylum.

J. A. Norton.

CINCINNATI.

Edeson in Soldiers of Fortune—The Pike Company—Items of News.

(Special to The Mirror.)

Cincinnati, Feb. 2.

Robert Edeson made his local debut as a star at the Grand to-night in Soldiers of Fortune, and both play and star were received with approval. Mr. Edeson was surrounded by a most capable company, including Ellen Burg, Dorothy Donnelly, Harry Harwood, Frazer Coulter, Wallace Edinger, and Edwin Brandt. William Gillette follows in Sherlock Holmes.

The Pike company yesterday put on in the Palace of the King with the original scenery and costumes. After a week's rest Byron Douglas returned to the cast as Don John. Mary Hall as Dolores, Grace Hadsell as Inez, George Farren as the King, and John B. Maher as the court fool scored in their respective roles. Fanchon the Cricket and The Climbers will end the company's season, after which will come Miss Crosman, Mrs. Fiske, and the Neill Stock company.

West's Minstrels started off with two big houses at the Walnut yesterday, and the programme proved thoroughly enjoyable. The Farrow Trio, McMahon and King, Billy Van, the Ford Brothers, Swift and Huber, R. W. Chipman, and Tom Moore made individual hits.

The German company last night gave a careful and interesting performance of Schiller's Marie Stuart. Luise Schmidt gave a vivid portrayal of the unfortunate queen.

The Little Mother is this week's attraction at the Lyceum. Mabel Brownell, a handsome and talented Cincinnati girl, is playing the leading role with success.

The Fatal Wedding at Heuck's is repeating its success of last year. Cora Quinton again appears in the leading role, and Gertrude Haynes, with her choir celestial, made her accustomed hit.

H. A. Sutton.

PINEAPPLE FARM FOR MISS HALL.

It is said that William Marshall Cook has deeded a pineapple farm of 244 acres of fertile Florida land to Jessie Mae Hall. Mr. Cook is the uncle of Al. Trahern, Miss Hall's husband, and recently wrote a song which Miss Hall popularized.

FLORA ZABELLE A MANAGER.

It is said that Flora Zabelle, of the King Dodo company, is planning to become a manager and visit Armenia, her native country, at the head of a musical-comedy company.

THE NEW ELIZABETHAN THEATRE.

Mrs. Osborne's Playhouse, recently devoted to the amusement of laughter loving social celebrities, was transformed last Tuesday evening into a place of worship for persons with the Elizabethan mania. Frank Lea Sheet, who has managed a number of college performances of ancient plays, brought forward upon that occasion his newly organized company in a revival of Romeo and Juliet, in as nearly as was possible the manner of its early productions at the Swan Theatre.

The interior of the playhouse had been changed to present a bare-like appearance. On the stage had been constructed a smaller stage, and surrounding it were the boxes to be occupied by ultra-elite of fashion. The drop-curtain was not in evidence, and while the audience was assembling in the real auditorium, a mimic audience gathered in the front rows and around the model stage. These actor-auditors were dressed in the costumes of the period, and they made a great ado in taking their places. Flower girls passed among them selling their wares, and one notable reprobate insisted upon interrupting the proceedings with bursts of song. By these devices an attempt was made to reproduce the atmosphere in which the early Shakespeare productions were made. The students of the American Academy of Dramatic Art have upon several occasions done much the same thing, and while for the moment it was amusing, it soon became a trifle tedious.

When finally the actual performance of the great love tragedy began it was found that the arrangement of the scenes differed widely from that to which the public is accustomed. There was, of course, no scenery, and placards announcing the location of the scene of action were hung upon posts at either side of the stage. The presentation itself was in no particular above the ordinary. Its sole virtue lay in its oddity. Whether or not this is quite worth while is a debatable question, since the same knowledge of the early stage might easily be gained from the numerous books upon the subject. And in truth such knowledge has been gained long since by almost every student of the drama. It would seem, therefore, that the undertaking was to a large degree problem. When, however, the manager begins to present the now unacted plays of Shakespeare and the plays of the Elizabethan dramatists that have long been lost to the stage—as he faithfully promises to do—the venture will doubtless attract the attention and win the admiration of many studious persons who found little to enjoy in the presentation of Romeo and Juliet.

As has been said, the performance was commonplace, but in all fairness it must be stated that the players entered upon their tasks with considerable earnestness. Fernanda Eliscu, the Juliet, was particularly worthy of praise. She read the lines with feeling and great sympathy, and she made the character very real indeed. Wright Kramer was a variable Romeo. At times he was attractive, but for the greater part of the evening he was ordinary—and worse. The Nurse of Emma Brennan Inge was admirable in every particular. Others in the cast who deserve particular mention were Harry Leighton as Mercutio, William J. Romain as Paris, and Madeleine Dallis as Lady Capulet.

Last evening the company revived Much Ado About Nothing in the same quaint fashion. A review of the performance will be printed in the next issue of THE MIRROR.

DEATH OF A. Y. PEARSON.

A. Y. Pearson, the theatrical manager and producer of many successful plays, died at Phoenix, Ariz., on Jan. 20. His death was due to consumption, from which he had suffered for many years, and that compelled him to go to Arizona some five years ago in the hope that it might prolong his life.

Mr. Pearson was born in the West about forty years ago, and entered the theatrical business as a manager soon after he attained his majority. He very quickly became prominent in the theatrical world by producing melodramas of the popular sort. Among his ventures were A Midnight Alarm, The Scout, The Police Patrol, The White Squadron, and The Land of the Midnight Sun. These plays he produced in a more pretentious fashion than was customary, with large casts and elaborate scenic equipment. For this reason his productions quickly gained a high place in the esteem of the public. Besides directing his traveling companies he was at various times the manager of the Union Square Theatre, the Lee Avenue Theatre in Brooklyn, a theatre in Asheville, N. C., and one in Los Angeles, Cal.

Upon retiring from active business he turned over a good share of his interests to men who had been associated with him in subordinate positions. This generous act won the admiration of all those in the theatrical profession who are acquainted with the circumstances. He had been extremely successful pecuniarily, and upon his retirement he went to Arizona and established an ostrich farm, which he finally made a model of its kind. He brought a number of ostriches from California at the outset, and at the present time there are more than a thousand birds on the ranch. The raising of ostriches became a hobby with him, and was his principal amusement during the latter years of his life.

Mr. Pearson is survived by his wife, Kate Pearson, formerly well-known as an actress, and three children. The value of his estate is not known, but it is supposed to be large.

THE AUGUSTIN DALY ESTATE.

The appraisal of the estate of the late Augustin Daly was filed last Saturday, and showed that after the payment of his debts and liabilities a deficiency of $28,460 existed. However, it appears that owing to the excellent management of the estate by the executors its value has considerably advanced since Mr. Daly's death, and now it is largely in excess of all debts and charges.

The assets of the estate included the lease and good will, scenery and properties of Daly's Theatre in this city, valued at $50,000; other scenery and costumes, $29,000; the books, pictures and furniture that comprised the famous Daly collection, $155,056; Daly's Theatre, London, and contracts with George Edwardes, of the Gaiety Theatre, London, $70,526. The gross personal estate is valued at $332,998. The total amount of claims against the estate is $361,446—the debts in the United States aggregating $226,658, and those in England $93,029. The commissions on the sale of the Daly collection amount to $22,988.

Among the principal creditors is Ada Rehan, to whom large arrears of salary are due, and beside that some $15,000 which she loaned to Mr. Daly.

According to the statement of ex-Justice Joseph F. Daly, brother of Augustin Daly, and one of the executors, the increase in value of the holdings since Mr. Daly's death will permit the payment of all debts, and of the numerous bequests made by Mr. Daly to his relatives, friends and various charitable institutions, and will leave a goodly sum in excess.

ACTORS' FUND BENEFIT.

The annual benefit of the Actors' Fund, it is announced, will be held on March 5, although the theatre has not been named. The performance will be the largest and most elaborate that can be given, and will be the first of a series of benefits for the Actors' Home. The other performances will be held in Boston, Philadelphia and San Francisco.

LAURA BIGGAR TO STAR.

It is announced that Laura Biggar will star in a play by Wilmer and Vincent, which will be based upon the harrowing history of her recent life. The writers of the play will also manage Miss Biggar on her tour.

MRS. CAMPBELL DENIES STATEMENTS.

Mrs. Patrick Campbell has denied the reports that she is to be under the management of Charles Frohman. "The company and the productions are solely under my control," she declares.

IMPORTANT COPYRIGHT SUIT DECISION.

The case of Gus Hill, of New York, against Alf. T. Wilton, of Worcester, Mass., was decided in favor of the defendant on Jan. 29 by Judge Lowell, of the United States Circuit Court, before whom the case was tried in Boston. Mr. Hill sued for an injunction to restrain Mr. Wilton from using the characters Alphonse and Gaston and Happy Hooligan in his play, Looping the Loop, and also alleged that the defendant infringed on his printing by using advertising matter of a kind similar to that used by Hill.

The text of the decision is as follows:

Lowell, J.—This is a bill in equity brought by a citizen of New York against a citizen of Massachusetts, heard upon a motion for a preliminary injunction. The bill sets out that the complainant is the owner of the dramatic rights in certain comic cartoons published in the New York Journal and copyrighted by W. F. Hearst; but at the hearing no proof of title in the complaint was made sufficiently to justify this court in granting a preliminary injunction. The case stands as if the copyright in the cartoons was still in Hearst.

The bill further alleges that the complainant is the owner of the copyright in two plays, each entitled Gaston and Alphonse, and that the defendant's play, Looping the Loop, infringes one or both of the plays first named; but the evidence of similarity in the plays is too slight to warrant a preliminary injunction.

The bill further alleges that certain advertisements published and used by the plaintiff to advertise its play have been imitated by the defendant in advertising his play, with the intent to mislead the public, and that the defendant thereby and otherwise has represented his play to the public "as based upon said pictures and cartoons and the stories and compositions published therewith under the said titles in the said newspapers, and the dramatic compositions copyrighted, used and owned by your orator." It is doubtful if the bill sufficiently alleges that the defendant's advertisements misled the public into a confusion between the complainant's play and the defendant's. But it is to be assumed that the bill is sufficient in this respect, yet the motion for a preliminary injunction must fail. Even if the doctrine of unfair competition applies to the posters of a variety show like the complainant's, yet, while the advertisements in question are much alike, unfair competition and deception of the public are not sufficiently made out under all the circumstances of the case to warrant a preliminary injunction. The complainant does not stand as the author or inventor of the drawings and advertisements in question. The plays and advertisements of both complainant and defendant are based upon cartoons of the New York "Journal," and their similarity is due to their common source. If one should "dramatize" the frieze of the Parthenon and should use a cut of the frieze for an advertisement, he could not be heard to complain merely because a later independent dramatizer used a similar advertisement. Of the defendant's intention to avail himself of the popularity of the "Journal" cartoons there is abundant evidence. I can find none of an intention to profit by a confusion between complainant's play and his own. If the second dramatization is itself unobjectionable, a considerable similarity in advertising must be expected.

Motion for a preliminary injunction denied.

Case 2—Happy Hooligan.

The bill in this case resembles that in Case 1, except that no attempt is made to establish any right on the part of the complainant in the cartoons which were the origin both of defendant's and complainant's plays. In other respects the observations made upon Case 1 apply here, and the motion for a preliminary injunction must be denied.

Mr. Hill was represented by Edwin J. Prindle and Benjamin Phillips, and Mr. Wilton's lawyers were Meagher and Zeeder and Southgate and Southgate.

SOCIAL DAY AT THE LEAGUE.

The reception rooms in the club house of the Professional Woman's League were crowded on the afternoon of Jan. 28, the occasion being Social Day. Mrs. Fred Ross, Cora Williams, and Francesca Redding graciously received. "Aunt Louisa" Eldridge presided, and provoked much laughter by her many witticisms. Aubrey Boucicault was the greatly lionized guest of honor.

The first number of the programme, a piano solo, was rendered exquisitely by Fraulein Elthe Hilting. Velma Swanson recited the drawing room scene from Austin Dobson intelligently and sympathetically. After seven years' absence in London and Paris, doing drawing room work, Beverly Bitgreaves has returned to New York to take part in Resurrection. She was present and gave imitations of Bernhardt's Hamlet and Duse in La Gioconda. For an encore she recited part of La Princesse Lointaine by Rostand. Her art and magnetic personality captivated her auditors. Several coon songs were humorously sung by Susanne Leonard. Gertrude Aid Thomas, with Fanny Spencer at the piano, sang two songs in a delightfully cultivated voice of purest quality. An original monologue, The Pudding, was cleverly read by May Isabel Fiske. Two piano selections were rendered by Katherine Heyman daintily and prettily.

"Aunt Louisa" then introduced Aubrey Boucicault, and urged him to speak. After expressing deep gratitude for the honor bestowed he recited the hunting scene from The Shaughraun, by his father, Dion Boucicault, with fine art and grace. Being vociferously encored he responded with "The Girl I Love, God Loveth," by J. Cheever Goodwin, most charmingly, thus closing a delightful afternoon.

Literary day yesterday afternoon was directed by Mrs. Cora Wells Trow. Gay Zenola McClaran read The Christian, impersonating each of the characters. Between the acts Adessa McClaran and June Nafe sang, Miss Byron accompanied. A progressive euchre will be held in the club rooms Feb. 19 at 2 P. M. The coming dramatic meeting is in charge of Amelia Weed Holbrook.

MR. HACKETT'S NEW PLANS.

James K. Hackett took several important steps forward last week in his career as an actor-manager. He now has two companies on the road presenting The Crisis—one headed by himself and the other by Isabelle Irving. Last week he announced that he would present this Spring John Oliver Hobbes and Murray Carson's play, The Bishop's Move, which had a most successful run at the Garrick Theatre, London. Mr. Hackett saw the play there last Summer and secured the American rights. He has engaged William H. Thompson for the principal role and will present the play at the Manhattan Theatre.

Last Thursday Mr. Hackett announced that he had secured the American rights in Pierre Wolff's play, Le Secret de Polichinelle, which is now running at the Théâtre Gymnase, in Paris. The English adaptation will be made by Mildred Aldrich, and Mr. Hackett promises to produce it next season.

The portrait of Mr. Hackett that appears on the front page of this issue of THE MIRROR is a reproduction of his most recent photograph.

ANOTHER DOLMETSCH CONCERT.

Arnold Dolmetsch, Mrs. Elodie Dolmetsch and Miss Johnson will make their last appearance in this city at the Manhattan Theatre on Friday afternoon in a concert of old music. On the following day they will sail for Europe on the Saxonia. Last week Mr. Dolmetsch made arrangements with W. N. Lawrence to return to this country next November for a longer season of concerts. It is probable that this tour will extend as far west as California, and Mr. Dolmetsch and his associates will appear during its course at most of the important colleges in the United States.

MELODRAMA CAUSES HYSTERIA.

At Wednesday's matinee of His Father's Wife at the Murray Hill Theatre, Myra Kronach, of 319 West Twenty-eighth Street, became so excited over the piece that leaning over the edge of the balcony she shouted hysterically, "Kill the villain! Kill him quick!" Such was her condition that she was removed to Bellevue and detained there for several hours.

MABEL BOUTON VERY LOW.

Mabel Bouton is dying of consumption at the Flower Hospital. With her is her mother, Mrs. C. W. Bouton, who was last week hastily summoned from her home in Salt Lake City. Death is expected at any time, for the patient is very low.

AN OLD MINSTREL GONE.

Addison Weaver, the old minstrel, who was a guest at the Actors' Fund Home at West New Brighton, Staten Island, from the time of its opening up to three weeks ago, died in the hospital near the Home early yesterday (Monday) morning. For the past six or seven years Mr. Weaver has been cared for by the Fund at the St. Johnland Home for Old Men and at the Fund Home. He suffered from a complication of diseases and month by month he failed slowly but surely. Three weeks ago his condition became such that he required constant medical attendance, and he was removed from the Home to the hospital, where he died.

Mr. Weaver, who was commonly known as "Add" Weaver, or "Governor" Weaver, among his associates, was born in 1833 and made his first appearance on the stage in 1845. From that time until about ten years ago he was continuously before the public as a singer, dancer and actor in black-face sketches. He was associated in his time with all of the prominent minstrel organizations, and he enjoyed great popularity among the patrons of that form of entertainment.

During his stay at the Fund Home Mr. Weaver passed his days in the quietest manner possible, but occasionally at the Sunday evening concerts he appeared in recitations and songs. Upon these occasions he was a pathetic figure indeed, standing in the centre of the drawing-room, supported by his staff, and doing his best to entertain his fellows by reviving some quaint jest or melody of his early years on the stage.

The funeral services will be held at the Home on Wednesday morning at ten o'clock.

DEATH OF AUGUSTA HOLMES.

Augusta Holmes, the pianist and composer of numerous symphonies, died in Paris, her native city, on Jan. 28. Miss Holmes was of Irish parentage, but she received her education and lived all of her lifetime in France. She was born in 1850. In her girlhood she studied under Lambert, organist at the Versailles Cathedral, and the late Cesar Franck. Her first composition to be publicly sung was a psalm, "In Exitu," written in 1873. The next year her one-act opera entitled Héro et Léander was produced at the Théâtre du Chatelet in Paris. Subsequently she composed several symphonies and symphonic poems, a lyric drama, La Montagne Noire, a cantata and nearly a hundred songs. She was one of the very few women to attain high rank in musical composition, and her works are considered among the best of the modern French school.

FRED HAMLIN BRANCHING OUT.

Fred R. Hamlin, manager of the Grand Opera House, Chicago, and Julian Mitchell, the well-known stage director, signed partnership papers last Wednesday by the terms of which they will enter the field of producing managers for an indefinite number of seasons. Mr. Hamlin, who will shortly take offices in the Knickerbocker Building, will, of course, direct the tours and personally manage the organizations that the firm will send on the road. Mr. Mitchell will stage the productions, organize the companies and choose the pieces. He already has under consideration a musical comedy by Glen MacDonough and a new comic opera entitled King Jonah the Thirteenth, by Frank Baum, author of the successful Wizard of Oz. Messrs. Montgomery and Stone are under a five years' contract to Mr. Hamlin, and Anna Laughlin's services have been secured for three more seasons. There will be two Wizard of Oz companies on tour next season.

NEW THEATRES FOR MISHLERS.

I. C. Mishler, of Altoona, has leased for ten years a new theatre that will be erected in Trenton, N. J., by Ogden D. Wilkinson. It will have an excellent location opposite the post office, with plenty of ground. The auditorium, exclusive of the entrance, will be 75 feet wide and 125 feet in depth. The architect, Albert E. Westover, was the architect of Keith's New Theatre in Philadelphia. I. C. Mishler and John D. Mishler, of Reading, have purchased in Harrisburg, Pa., a plot of ground 80 feet in width by 147 feet in depth. It is a desirable location. A complete modern theatre will be erected. Both theatres will be finished on or before Sept. 1, 1903.

COMPANY CAUGHT IN TRAIN WRECK.

George Klimt's Western Jesse James Boys in Missouri company was caught in the wreck of the Southern Pacific Crescent Express near Vaiburg, Ariz., on Jan. 28. Although none of the members of the company were seriously injured or killed, their loss was large in property. In fact, little or nothing was saved. A fire broke out immediately following the wreck, and the baggage car containing the scenery, costume and properties of the company was destroyed. The remaining dates of the season have been canceled.

TWO WOMEN IN HAMLET.

Mary Shaw is to appear in a production of Hamlet which will be given under the management of George Fawcett at Chase's Theatre, Baltimore, in about two months. After a tour upon the road it is probable that the tragedy will be brought to New York.

Amelia Bingham, it is said, will soon realize her Shakespearean ambitions, as there are rumored arrangements of a production of Hamlet to be given at the close of Miss Bingham's engagement in The Frisky Mrs. Johnson, though probably at a larger theatre than the Princess.

JULIA MARLOWE SUED.

The Bowen-Merrill Company, the Indianapolis publishers, have brought suit against Julia Marlowe and Charles B. Dillingham to recover $4,000 damages, alleging that the defendants purchased the dramatic rights of Charles Frederick Goss' novel, "The Redemption of David Corson," and agreed to star Miss Marlowe in the piece before Nov. 1, 1902. It is further alleged that the defendants agreed to advance $2,000 in royalties on Oct. 1 if the play was not produced before that date, and a like amount if not before Jan. 1.

HOPPER ASPIRES TO SHAKESPEARE.

It is stated that De Wolf Hopper is negotiating for Beerbohm Tree's production of The Merry Wives of Windsor, in which he will undertake the role of Falstaff. If so, the piece will be presented early next season. It is also said that Mr. Hopper will take his production of Mr. Pickwick to London in June, where it will be booked at the Shaftesbury Theatre for an indefinite run.

EDNA AUG TO STAR.

Edna Aug, it is said, will next season be starred by Florenz Ziegfeld in a musical production entitled A Four-Leaf Clover. She will appear this Spring in a new musical piece which George Edwardes will produce at the Gaiety Theatre.

MANSFIELD CASE POSTPONED.

The hearing of the suit brought by Elizabeth Marbury, representing Edmond Rostand, against Richard Mansfield to recover alleged unpaid royalties on the latter's production of Cyrano de Bergerac, was on Friday postponed owing to the plaintiff being in Boston.

FOUND DEAD IN HER ROOM.

Mrs. Clara Norton Fuller, a pianist, was on Friday found dead in her room at the Metropolitan Hotel. It is thought that death resulted from a hemorrhage. Her daughter, an actress, is said to be now with The Three Rosebuds company.

GALLERY HISSED IRIS.

Only by a threat to discontinue the performance could the manager of the theatre in which Virginia Harned appeared in Iris on Friday night at Waterbury, Conn., quell the hissing, shouting, jeering gallery gods.

LAURA HURLBERT.

Photo by White, New York.

The talented actress, Laura Hurlbert, whose picture above shows her in the role of Nancy Ellington in the nautical drama, Saved from the Sea, in which she won success as an emotional actress some years ago, will soon be featured in Charles M. Burrill's revival of this play. The piece will be elaborately produced, and with a strong support Miss Hurlbert will be seen at her best.

INFLUENTIAL FRIENDS.

Colonel Henry Watterson has become greatly interested in the unfortunate present condition of Clara Morris, and has set vigorously to work with Homer Davenport, the cartoonist, and Major Pond to organize a public benefit for her.

F. C. Harriott said yesterday to a Mirror man: "The condition of Clara Morris has somewhat improved—that is, she rests better and is taking some nourishment. Still, with a nervous temperament and a nature so frail as to be susceptible to the slightest atmospheric changes, while the inclement season holds there cannot be much improvement."

REVIVAL OF ENGLISH COMEDY.

The old English comedies popularized by Rosina Vokes will soon be revived at matinee performances at the Herald Square Theatre. The company will be headed by Aubrey Boucicault and Katie Barry and will include Thomas G. Seabrooke, William Burress, and Mrs. Annie Yeamans. Among the plays to be presented are A Bit of Old Chelsea and My Milliner's Bill.

A NEW THEATRE TO OPEN.

The Grand Theatre, a new Jewish playhouse at the corner of Grand and Chrystie streets, will be opened on Thursday night with the production of a new musical comedy entitled Max. The building is of stone and has been built by a stock company. The seating capacity is seventeen hundred dollars.

NEW PLAY FOR MARY MANNERING.

It is now probable that Mary Mannering, who is now starring in The Stubbornness of Geraldine, will be seen next season in a modern society play by Rameau Morris. The new comedy will be named Judith and will, it is said, have its first production in San Francisco.

SAID TO THE MIRROR.

HARRY L. BARCOMBE: "The curtains dropped by A. W. Gregory on Jan. 18 at the Edwin Forrest House are awaiting his direction. They are in perfect order."

E. R. BURNET: "Please correct the report that Searchlights of a Great City closed in Toledo, O., on Jan. 17. The company did not close, nor will it close until May 23."

H. C. ARNOLD: "You published in a late issue that G. W. Wright had married Gertrude Roberts. It is a mistake, as Gertrude Roberts is the wife of Eddie J. Heron, comedian with Andrew Mack."

CHARLES C. SHEATSON: "In a recent MIRROR it was stated that Campbell Stratton, leading man of the Stratton Stock company at the Opera House, Poughkeepsie, received news during the performance of the death of his father. It should be brother instead of father, as I am the father of Campbell Stratton."

MYRTLE M. REED: "I wish to thank my many friends through THE MIRROR for their generous attention to me during my late illness."

HAROLD CRANE: "Your Kansas City correspondent has credited Arthur Donaldson with singing 'The Message of the Violet' in The Prince of Pilsen, when it was I that sang the song."

PINGTOURETTE.

The game of Pingtourette, or Ping Pong Pool, which has been patented by Charles M. Atkins, of New York, is claimed to be one of the most scientific games in the world. Unlike ping pong, it requires fifteen balls for each player, and so every combination that can be played on a pool table can be used in the game of Pingtourette. It is far more interesting than ping pong. The Pingtourette cushions can be used on any table and are especially favorable for ping pong or billiard tables. The Ping Pong Pool Company was recently incorporated under the laws of New York for the manufacture and sale of Pingtourette, this new parlor game, with a capital stock of $100,000, divided into ten thousand shares at ten dollars per share, par value. A limited number of these shares are now offered to the public, and judging from the enormous sales which the game of ping pong enjoyed last year, Pingtourette should prove a good investment to the stockholders of Pingtourette.

THE JOHNSTOWN FLOOD.

Edward Houghton's melodrama, The Johnstown Flood, will open the season in Buffalo the middle of August with a good cast and a complete scenic equipment. The big feature of the play will be a realistic reproduction of the flood at Johnstown. This effect will be the work of Kleisel Brothers, of the Universal Stage Lighting Company, of this city, and is promised to be one of the best yet produced in that line. Other interesting features will be a running locomotive escaping from the rush of water, the scenes of Horseshoe Curve, Johnstown before and after the flood, and the Cambria Iron Works. The season of 1903-4 is now being booked by Mr. Houghton, who may be addressed regarding time and terms, to the Manhattan Theatre Building, rooms 21 and 22.

A SUCCESSFUL VENTURE.

Looping the Loop, the new farce-comedy written by Dave Marion, which opened the season on Aug. 25, is now in its twenty-fourth week under the direction of Alf. T. Wilton. This attraction has been doing a record breaking business everywhere, and has not lost a single performance during the season. Return dates have been booked, with increased terms. The company numbers thirty-five clever people, and the entire scenic outfit is carried for the three acts. The press in the many cities struck very favorably of the performance. This week return dates are being played at Troy and Utica, N. Y., after which a short Western trip will follow. Manager Wilton is now booking for the season [illegible], and may be addressed care Lothrop's Opera House, Worcester, Mass.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

121 WEST FORTY-SECOND STREET
(BETWEEN BROADWAY AND SEVEN AVENUE)

HARRISON GREY FISKE,
OWNER AND EDITOR PROPRIETOR.

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Largest Dramatic Circulation in the World.

TO CORRESPONDENTS.

As Monday, Feb. 23, will be celebrated as Washington's Birthday, it will be necessary for THE MIRROR *to go to press earlier than usual on the number to bear date of Feb. 22. Correspondents, therefore, must forward their letters for that number at least twenty-four hours earlier than usual.*

TO ADVERTISERS.

THE MIRROR *will go to press earlier than usual on the number to bear date of Feb. 22, owing to the celebration of Washington's Birthday on Monday, Feb. 23. Advertisers will therefore please note that no advertisement can be received for that number later than noon of Saturday, Feb. 21, and that advertisements for the last page, which is included in the first form printed, must be in hand not later than noon of Friday, Feb. 20.*

A GREAT NEWSPAPER.

PUBLIC opinion as to what a great newspaper should be has not been notably disturbed or modified by the eccentricities of what is known as "yellow journalism." If the public ever shall reform its idea as to such an institution, it must be through the practical demonstration by some great newspaper that its functions and province properly change with the times and the manners.

Most persons of good sense look to a great newspaper to express opinions in its editorial columns on divers matters that its news columns simply record; to present by experts in law, in medicine and in theology comments on matters unusual in those departments of life; to criticise or commend the doings of persons in power; to spread before readers analyses and discussions, by competent hands, of books, music, the drama and other things that contribute to the pleasures and improvement of life, even to golf, bowling, and baseball.

Thus far the *Herald* is the only great newspaper on this continent that has risen superior to the commonly accepted functions and duties of a great newspaper. That the *Herald* thus has risen must be accepted as proof of its greatness. But even the *Herald* does not seem to be certain that it is a good thing to overrule the fancies of the public, albeit they may be foolish fancies, in a day; for the *Herald* in its innovations is moving slowly, although apparently with deliberation. To be sure, the *Herald* abolished that object of pride to other great newspapers, the editorial, years ago, although it still has enough respect for that feature of a great newspaper to daily print a page which, to the casual view, seems to be editorial. But the careful and discriminating reader has but to peruse even a little of this page to discover that it is but the practice ground of the younger persons of the *Herald's* staff that here in a way prepare themselves for the versatile duties that mark the *Herald's* growing and admirable contempt for journalistic traditions.

The *Herald* seldom refers to itself in a complimentary way—in fact it is by far too modest in view of its achievements—but the other day it showed a pardonable delight in recording the fact that one of the great Paris newspapers had abolished its department of dramatic criticism, thus following the *Herald's* lead. It is in its dramatic department, in fact, that the *Herald* has shown its contempt for expert and trained intelligence, supplementing its courageous admission that it has no opinions worth mentioning on public questions. Thus its dramatic department is one of news and breezy, reportorial persiflage, sometimes relative and again irrelevant. But what it lacks, for instance, to the reader used to look in a great newspaper for some intelligent account of and something that can be relied upon as to a new play, its character, the manner in which it is acted, the propriety of its dressing, mounting, etc., the *Herald's* young men may be relied upon to furnish under "Among Those Present," and other newsy headings.

One very interesting and very modern feature of journalism as it is exemplified by the *Herald* is its news and gossip of the stores and shops, most of which of course are determed advertisers. Naturally enough, the *Herald* is carrying the spirit of this commendable commercialism into its dramatic news columns, and this cannot be condemned, because it boasts that it no longer has any critical column relating to the drama. The Theatrical Trust, of course, is the largest theatrical advertiser in the *Herald*, and in all the circumstances the members of the Trust are entitled not only to the lion's share of space and particularly partial references, but it is also good policy for the *Herald* to belittle all enterprises outside of the Trust. The public notices this favoritism, and approves of it on the theory of *quid pro quo*, by which all shrewd and thrifty persons govern themselves. Thus, when last week it was announced that the new West End Theatre, which had become weary of an arrangement it had with the Trust's booking agents, had decided to cast its fortunes with the Independents—considered by the *Herald* and many other persons, including the Trust, as of little importance—the *Herald*, in chronicling the fact, facetiously and quite properly remarked that "at a late hour" it had been learned that the Trust was "still doing business." It may be doubtful whether the *Herald* is yet ready, in the case of the big shops and the little shops that advertise with it, to be facetious with what it considers minor enterprises among that class of patrons on behalf of its larger advertisers in that line of trade. Such perfectly legitimate and commendable discrimination may be expected in the sweet by and by, however, when the *Herald* shall have followed its new system to its logical development.

There is much in prospect to contribute to the gayety of the public, too, when the *Herald* shall have abolished all specialists from its columns. We already delight in the results that follow from assigning from time to time to first-nights at the theatres the baseball expert, the football expert, one of the "financial and commercial" men who has a day off, that romancing and unconventional person who betimes edits the "personal" column, the weather forecast man who has finished his regular trick for the day, the sharp on shipping intelligence, and others. This method is modern, and it begets versatility in the men employed and leads to a piquant variety of verbiage. And when it is applied as impartially to the other departments of the *Herald* that still maintain some individuality that journal will be a delight to gods and men, and still, no doubt, it will be a great newspaper.

TROUBLING THE TRUST.

IN THE MIRROR this week is published an interesting story of the treatment of the West End Theatre by the Theatrical Trust and the consequent withdrawal of that theatre from Trust domination.

Undoubtedly there are other theatres in the country that are used by the Trust as it has used the West End, but their managers stand in fear of the Trust and submit to outrageous exactions on the theory that without the Trust they would be helpless—an idea, by the way, that is due in the near future to be reformed.

The statement by Manager Burns, of the West End Theatre, will give to the public some insight into the peculiar methods of the Trust in manipulating the property of other persons for its own selfish benefit. But this West End case does not sum up the troubles of the Trust by any means. There are other matters that trouble the Trust just now, and one of these is the revival of criticism of this peculiar combination in the press. The nature of that criticism may be seen from the comments in a single Western city discriminated against by the Trust, which for the greater part sends to that city cheap attractions at first-class prices. Commenting on the fact that the Trust assumes to believe that Kansas City is a "cheap" city, although it sends many inferior attractions there to play in the better theatres, the *Star*, of that city, says: "The fault is not with the city but with the Theatrical Syndicate, many of whose bookings are of mediocre quality, not a few of them being of second rate companies sent out in plays that have had Eastern vogue, but have comparatively little to commend them as presented on the local stage." And the *Star* adds:

As for the Theatrical Syndicate, the public does not need to concern itself much about this particular "Trust," if it may be called a Trust, so long as its transactions are confined to the managers of companies on the one hand and the managers of theatres on the other. If these two classes of business persons find it advantageous to deal with the Trust and pay it extortionate double commissions, that is their affair, and the public does not need to worry. But the people of the West have a right to protest against the inferior quality of many of the attractions for which standard prices are charged.

Other Kansas City papers have editorially taken a like ground, and they represent a dissatisfied public that long has been played upon by the Trust as it also plays upon theatre managers who assume that they are in its power and helpless to change matters. The West End Theatre in this city is but one of several theatres that in the future will probably throw off the Trust yoke and change an aspect of affairs that long has been a disgrace to the stage.

QUESTIONS ANSWERED.

R. O. H., Akron, O.: A letter directed in care of THE MIRROR will reach her.

H. R., Boston: W. J. Fleming has renewed his copyright of Around the World in Eighty Days. He may be addressed in care of THE MIRROR.

R. C. L., Dayton O.: 1. There is no demand for the style of act you speak of. 2. Read the advertising columns of THE MIRROR.

D. M., New York: Apply to the stage-managers of the stock companies. The addresses of the theatrical dramatic agents in New York will be found in the advertising columns of THE MIRROR.

H. J. S., Syracuse, N. Y.: Charles Mathews first appeared on the London stage on Dec. 7, 1803, as George Barnwell, in his own farce, The Disappointed Father, and as Sam Tuggs in The Old and Young Drover.

R. R. S., Scranton, Pa.: Robert B. Mantell is not an Scotsman. He was born in Milan, Northwold. His parents came to Portland, Oregon, when he was four years of age and he was brought up there.

C. D. S.: The first known dramatization of the "Vicar of Wakefield" is by Isaac Jackman, entitled Olivia, and produced at the Royal Pavilion theatre, Whitechapel, London, Feb. 2, 1863. It was produced in America by the Mary Taylor and Milan Stevens company at Niblo's Garden, 24 West Twenty-second street, New York city.

R. L. N., Washington Court House, O.: Lewis Morrison made his professional appearance upon the stage at Tidioute, Pa., July 4, 1870. His first at Montclair, N. J., Nov. 4, 1872.

A. H., Lakewood, N. J.: The Gerry law forbids children under sixteen years of age from singing or dancing in any performance, and is enforced throughout New York State. There is no way to get a permit for a time for a child under sixteen. Special permits must be obtained at every city or town in which an appearance is to be given.

J. R., Boston, Mass.: Apartments at Home was produced at the Lyceum Theatre, New York, on March 12, 1883, with the following cast: Elliott Travelan, E. J. Morgan; Gerald Fitzgerald, William Courtleigh; Jack Poll, Charles Walcot; Ralph Gremlin, Henry Woodruff; Fred Vandyke, Grant Stewart; Montgomery Poll, C. W. Butler; Mildred Gray, Mary Hampden; Janet Travelan, Elizabeth Tyree; Dorothy Travelan, Grace Hilliton; Charles Gremlin, Mrs. Charles Walcot; Miss Travelan, Mrs. Thomas Whiffin; Matilda, Ethel Hornick.

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THE REPROBATES. By Cecil Hugh Colquhoun.

DOLMETSCH.

THE USHER

The Stair and Havlin circuit is constantly expanding. It now numbers one hundred theatres in the principal cities. The Theatrical Trust, alarmed by the immensity of the Stair and Havlin interests, announces the building of new popular-price theatres in several cities, including Baltimore and Pittsburg.

❦

A correspondent of the *Times* on Sunday asked the following pertinent questions:

"Why is it that respectable authors and managers continue to inject into their otherwise attractive performances matter which appeals only to the basest passions, and to present it with such open vulgarity and even indecency, such as would scarcely be tolerated in a barroom? And why is it that even our leading papers handle them so softly, making so prominent the really attractive and innocent features, but veiling those portions which are nothing if not degrading and utterly demoralizing?"

The reason why authors and managers deal in the matter which the correspondent objects to is plainly because they believe there is money in it. And the reason why our leading papers slur over the offensive points in question is because a number of them are more or less influenced by advertising considerations, while others believe that it is good policy to swim with the stream.

❦

Scarcely has the vicinity of Long Acre become a theatrical center when the movement uptown takes another start and Fifty-ninth Street becomes the goal of new theatre projects. Several of these, dotting that crosstown thoroughfare from the Circle to Park Avenue, have developed within a few weeks. It would be a difficult matter to predict where the Northward march will stop.

❦

The Vikings in Helgeland, which Ellen Terry is reported to be considering for production in England, is one of Ibsen's earlier dramas, having nothing in common with the later social studies through which he is known to American readers and playgoers. The Vikings is poetic and tragic, and suggests the ancient Sagas of the Norseland. It was first acted in Christiania in 1861, when Ibsen was a stage director.

❦

The discussion of a National Theatre continues, and just at present there is a movement looking to a practical solution of the subject—a movement in which J. I. C. Clarke is taking a prominent part.

Like others who have given attention to the subject, Mr. Clarke believes that neither federal nor municipal help is feasible in this country at the present time. He thinks that an endowment by a public-spirited millionaire is our best hope. For many years Mr. Clapp, of Boston, has been advocating the same plan.

But millionaires who are willing to found museums, art galleries and libraries are coy where the theatre is concerned. No doubt the capricious mingled with much that is called dramatic art and the peculiarly commercial tendency of the stage repel them and seem to raise insuperable difficulties in the way of establishing and maintaining a theatre devoted to the best forms of drama.

But these conditions are the best reason why the experiment should be made. There is no doubt that if a proper plan of organization and operation could be devised, and the endowment secured, it would not be long before such a theatre would be self-sustaining. Its influence upon the stage and public taste would be of incalculable benefit.

❦

The Elizabethan Theatre no doubt is animated by a commendable purpose, but Mr. Sheet thus far has developed nothing that is likely to create a desire or a demand on the part of the public for the primitive methods of the time of Shakespeare. If the acting of his company were good enough to make one forget the absence of the surroundings of the modern stage, it might be different; but the quality of his organization is such that the old plays in the old style are not likely to be supported.

❦

The Washington *Post* says: "A very bitter attack is being made upon Messrs. Hillary Bell and Acton Davies, the New York dramatic critics, by a sheet which is devoted to the interests of the syndicate of theatrical managers. Advance proofs have been sent to the *Post*, in which it is stated that these two men are virtually destroying the occupation of the theatrical critic by reason of their failure, it seems, to enthuse over the Rogers Brothers. Messrs. Bell and Davies have always impressed this writer as exceptionally earnest, as well as honest in their comments on New York attractions, and their opinions are valued by New York theatregoers, because they are generally respected for sincerity and decency. The attempt to discredit them will hardly succeed. They are too well known for their uprightness and fearlessness in dealing with theatrical enterprises. They have the added virtue of being uninfluenced by those managers whose policy it has been to control or crush every theatre of standing in the United States."

❦

Apropos of the signs of an approaching Shakespearean revival on the American stage, the editor of *Current Literature* says that it is going to be the vogue, and the reasons are not hard to see. There is an ever-increasing dissatisfaction with present conditions and a growing agitation about them. The merely amusing has grown trite and has ceased to amuse. The new drama has risen. Ibsen has made himself felt. Characterizations of psychologic seriousness must take the place of maudlin sentimentality. With Ibsen began the rise of the serious drama, whose exponents number such men as Pinero, Jones, and Hervieu.

"We, over here in America," he continues, "are just beginning to feel the full weight of this influence. The result is that the drama is now in a state of transition. Movements toward a national theatre crop up each day. Managers are realizing that good plays were never so scarce, and have resorted to all sorts of devices and tricks to catch the public. Lavishness of scenery and costume is everywhere evident. Mere skeletons of plays are clothed by accessories and padded by novelties.

"And so we have Shakespeare. Here is a chance for the actor to measure himself with tradition. Here is a chance for the manager to worthy his profession while he keeps his eye open to see how the land lies and whither the drama is tending. And the public, while it could wish that the great plays were acted in some cases with more downright greatness and less attempt at striking innovations, gladly picks up the crumbs and blesses the giver. Meanwhile, the better dramatists are having their plays printed, and the plays themselves are being more and more read. And the drama is tending toward a more serious, worthy and lasting literary product, rather than a theatric hodge-podge."

LEW DOCKSTADER.

LEW DOCKSTADER.

Lew Dockstader has changed his plans for next season, and instead of being the feature act of a proposed minstrel company he will organize and head an organization of his own, to be known as Lew Dockstader's Minstrels. He has obtained his release from the firm with whom he was under contract for next season and is at liberty to carry out the most elaborate plans ever drawn up since minstrelsy has been known.

Mr. Dockstader has always had his own ideas as to what a good minstrel entertainment should be, but has never been able until now to carry out his notions to their fullest extent. During the past few years he has made a great deal of money, and he will invest it in his enterprise for next season, trusting that the public that has treated him so generously in the past will be equally kind to him in the future. The American public dearly loves the man that can make it laugh, and if there is a comedian on the stage to-day who can do this in greater measure than Lew Dockstader he has yet to be discovered. His matter is always new and strictly up to the moment; his songs are chosen on account of their catchiness and humor, and his delivery is so unctuous that even the most confirmed "hard shell" in an audience unconsciously warms up when the genial Dockstader begins to fire his shafts of wit and good-natured sarcasm over the footlights.

The management of Mr. Dockstader's tour will be in the hands of that able minstrel impresario, James H. Decker, whose past experience in handling big companies is a sufficient guarantee that the new organization will meet all promises. Mr. Decker is above everything else a hustler, and he has already started out with enthusiasm on his work for next season. He has placed contracts for new and elaborate scenery with John Young, for a complete and startling array of printing with the Strobridge Company, and has enlisted the services of the designers and workpeople of John Wanamaker, who will furnish the costumes, which will be the handsomest and most costly ever used in an entertainment of this kind. Work on everything connected with the enterprise has been started and the organization will be in full working order long before the opening, which will be at a Broadway theatre early in September, for a New York run of at least six weeks. None but the best talent in all branches will be engaged, and the company will play only the leading houses in the big cities. Mr. Decker spent last week in New York attending to business connected with the Dockstader company, and got over the ground in his usual whirlwind fashion. He is confident that next season will be the banner one of his career of seventeen years as a minstrel manager.

THREE RESURRECTION COMPANIES.

Wagenhals and Kemper, who are to produce Tolstoi's Resurrection with Blanche Walsh at the Victoria Theatre on Feb. 16, are making arrangements whereby three provincial companies will be sent on the road with the piece within two weeks after its New York production. The first of these companies will cover New England and the East, the second will play the South and the third will tour the Pacific Coast and the Northwest. These productions will be in every way identical, it is said, with the one to be presented by Miss Walsh.

ADA REHAN CHANGES PLANS.

Ada Rehan will not, as was announced, appear at the Criterion Theatre following Julia Marlowe's engagement, since the piece which Haddon Chambers wrote for her does not please the actress. She will, however, appear later in a new play, the title of which has not yet been made public. Mr. Chambers' play will probably be seen here in the near future, and it has been decided that James T. Powers, in The Jewel of Asia, will follow Miss Marlowe.

GROSSMITH'S COMPANY DEPARTS.

With but few exceptions the members of the company of Weedon Grossmith, who has been playing The Night of the Party, sailed last week for England. Mr. Grossmith and May Palfrey, his wife, will not sail until Feb. 7, while Hubert Druce will remain indefinitely in this country.

FRANK R. MURTHA ILL.

Frank R. Murtha, one of the oldest theatre managers in the country and said to be the originator of the mid-week matinee, is ill with chronic gastritis at his home. No serious results are, however, anticipated.

HAMILTON REVELLE ILL.

Hamilton Revelle, leading man for Mrs. Carter in Du Barry, after appearing but three days since his recent illness, has again been taken sick, and will be unable to play again for some time. It is reported that he is suffering with an abscess. H. R. Roberts assumed Mr. Revelle's role with only a few moments' notice, while Beresford Webb took the part played by Mr. Roberts.

NAT GOODWIN AS NICK BOTTOM?

It is rumored that Nat C. Goodwin will next season essay the role of Nick Bottom in a spectacular and musical production of A Midsummer Night's Dream.

ILLNESS OF THE EARL OF ROSLYN.

The Earl of Roslyn is ill with congestion of the lung at his apartments in the Montauk. It is said, however, that his condition is improving.

PERSONAL.

Photo by Mitchell Studio C, Indianapolis, Ind.

HANSEL.—Howell Hansel, whose portrait appears above, is to star next season under the management of Harry S. Richards in a new play called The Men of Jamestown, written by N. V. Ranous. The play is said to deal with the primary emotions of human nature. Mr. Hansel is now playing Augustus Thomas' one-act comedy, The Man Upstairs, in the vaudeville theatres.

CLEVELAND.—Grover Cleveland and his physician, Dr. Bryant, attended Tuesday's performance of The Sultan of Sulu.

BELASCO.—David Belasco, who has been indisposed for several weeks, has returned to his duties.

CRANE.—William H. Crane will end his appearance in David Harum at the close of this season and next Fall will be seen in a new play.

MANTELLI.—Madame Mantelli, the contralto, has been engaged by Robert Grau to sing with Madame Patti on her intended tour in America next season. Mr. Grau intends to have Madame Patti appear not only in solos, but in scenes from various operas, and it is with this idea that he is engaging a support, one of which is Madame Mantelli.

MORTON.—Michael Morton is at present in London, where he is engaged upon an English version of Decourcelle's adaptation of Goethe's "Werther," which Sarah Bernhardt is now rehearsing in Paris.

ASHTON.—Margaret Ashton, who attained fame in The Gaiety Girl, sailed Wednesday for Johannesburg, South Africa, where she will appear in one of the first theatrical ventures to be made since the Boer war.

TERRY.—Ellen Terry will begin her American tour at Daly's Theatre in November. Henry Irving by a curious coincidence will be playing Dante in New York at the same time.

TEMPEST.—Marie Tempest, through Gilbert Hare, denies that Charles Frohman will manage her in this country in The Marriage of Kitty. Mr. Hare also states in the London *Era* that when Miss Tempest goes on tour in America it will be under his own management.

MILLARD.—Laura Millard, the prima donna of the Lulu Glaser company, who has been lying ill at the hospital at Toledo, O., has been removed to her home at 323 Greene Avenue, Brooklyn, where she is still under the doctor's care.

FITCH.—The Frisky Mrs. Johnson, which Amelia Bingham will produce at the Princess Theatre, will be Clyde Fitch's last offering for the season, and after its production Mr. Fitch will go abroad. Next season he will essay a musical comedy.

WARNER.—Charles Warner, who will play the leading role in A Snug Little Kingdom, a new play by Mark Ambient, which opened last week at the Royalty Theatre, London, will next season, it is said, make a starring tour of America in Drink.

SMITH.—Cable dispatches announce the probably fatal illness of Hubbard T. Smith, the Vice and Deputy Consul-General to Cairo, Egypt, who has been removed to the Protestant Hospital at Rome. Mr. Smith is the composer of many of the well-remembered popular songs of long ago, one of which was "Listen to My Tale of Woe."

MANSFIELD.—It is said that while in Boston, Richard Mansfield purchased the famous schooner yacht *Amorita*.

VAN HOOSE.—Ellison Van Hoose has been engaged as first tenor for the opera house at Bremen.

TERNINA.—Madame Ternina has quite recovered from her recent illness and will soon be heard in a production of La Tosca at Monte Carlo, where Calvé and Saleza will also appear.

DIPPEL.—Andreas Dippel, the tenor, will appear in April in the Niebelungen Ring, at Budapest, and will probably become the leading tenor of the Opera House of that city for two years.

ODELL.—Maude Odell has gone to her home in South Carolina for a short visit to her mother. She will leave there in time to open on March 2 for a stock star engagement of five weeks at the Grand Opera House, San Francisco, opening in Under the Red Robe.

AT THE THEATRES

To be reviewed in THE MIRROR next week:

MUCH ADO ABOUT NOTHING ..... Mrs. Osborn's
THE EARL OF PAWTUCKET ..... Madison Square
HEARTS ADRIFT ..... Fourteenth Street

Irving Place—A Double Bill.

THE VIOLIN MAKER OF CREMONA.

Drama in one act, adapted by Ferdinand Bonn from the French of Coppée.

Tonino, Ferrari ..... Franz Ehrenhofer
Giannina ..... Hedwig von Osterman
Gaudio ..... [illegible]
Philippo ..... Ferdinand Bonn

THE WORST OF CONSCIENCE.

Folk-comedy in four acts by Ludwig Anzengruber.

Grillhofer ..... Julius Heller
Dusterer ..... Ferdinand Bonn
Wastl ..... Richard Schlesinger
Michl ..... [illegible]
Resl ..... [illegible]
Annerl ..... [illegible]
Hochwalderlies ..... Hedwig von Osterman
Lenkerbeth ..... [illegible]
Pelzner ..... Franz Ehrenhofer
Pelzner's Wife ..... Gertrude Rennebaum
Natzl ..... Josefine Herrfeldt
Hans ..... Regis Bonnewart

A double bill was given at the Irving Place last Tuesday night. Ludwig Anzengruber's four-act folk-comedy, The Worst of Conscience, was preceded by The Violin Maker of Cremona, Ferdinand Bonn's adaptation of a curtain-raiser by Francois Coppée. The performance of the shorter play did not differ essentially from that given last year during Herr Bonn's engagement. The acting was uniformly good and the star again won well-deserved plaudits for his playing of the violin.

The main play of the evening was remarkable for the opportunity it gave to Herr Bonn to exploit his genius in make-up. The counterfeit presentment he wore was so complete a disguise that nothing of the real man beneath appeared on the surface. Dusterer's face was a perfect index of his character, low, cunning, hypocritical, but nevertheless shrewd. Add to the make-up the histrionic ability employed by Herr Bonn in the development of the part, and we have an sharply defined and artistic a character study as it has ever been the good fortune of the patrons of the Irving Place to see. Whether he was speaking or not, his mobile face never for a moment ceased to display the inner emotions of the rascally ne'er-do-well.

Julius Heller was Grillhofer, the rich old farmer, smitten by the pangs of conscience, and encouraged in his mental qualms, from hope of pecuniary gain, by the crafty Dusterer, only to win happiness and moral stability by the linking of his daughter, Hochwalderlies, fruit of an unlawful union. He, too, gave an admirable performance, without a flaw to mar its completeness. His technique left nothing to be desired, and with all he made the former a living of flesh and blood, deserving of sympathy and resolving it.

Hedwig von Osterman was a charming Hochwalderlies, tender and sweet, the eternally feminine. Richard Schlesinger did well as Wastl. Gertrude Rennebaum gave a sentimental performance as the wife of Pelzner, the farmer.

Taking it all in all, the play was not the thing; the acting was. The dialect in which every one spoke was not over-emphasized, and so was always understandable.

New Star—Why Women Sin.

Society melodrama by Will C. Murphey. Produced Jan. 26.

Dorothy Pemberton ..... Katherine Browne
Philip Pemberton ..... Frank Roberts
Charles Wadsworth ..... Guy C. Usher
Sol Cohen ..... Edward Brandon
Captain Moosolube ..... F. W. Goodwin
J. Darlington Dashaway ..... J. J. Clanton
Jerome Reynolds ..... Daisy Clanton
Jack Chesterby ..... Harry C. Bryant
Little Mamie ..... Harry Woodward
Jerry Twinkle ..... Lillian Goldsmith
Ah Cokes ..... Ben Reynolds
Jimmie ..... Harry Bryant
Williams ..... Arthur Hall
Policeman ..... Harry Fox
Doctor Wilson ..... Richard Lyle
Nadine ..... Little Mamie

One could scarcely expect a gathering of equal spectators to gasp in unbounded glee over the vagaries of a French dramatist, nor could one imagine a gathering of light headed college youths chortling with delight in the dance attendance of a lecture on the higher life. And so it is that when one considers a melodrama one must do so rather from the viewpoint of the boy who hands up his pennies for the pleasure of a few awful thrills and frightfully overdrawn (but to him real) heroics rather than from the viewpoint of a habitué of the Metropolitan.

Will C. Murphey's stirring society melodrama contained all the features that make the heart of the small boy, attractions of the big boy, his father, alternately frown and smile. There are sunshine and villainies, dark deeds and detectives, dukes and dangers, good women and bad women, revolvers galore and shooting affrays, a gambling room and a dashing, debonair villain to pour on a beautiful woman, all to be thwarted by an astute, omnipresent detective who carefully refrains from preventing anything until it is time to go home.

The piece is not strikingly original. There are all the old melodramatic properties of the blind, busy husband, the unnoticed wife and the handsome villain, with the usual accessories in crime, and the old stereotyped comedy characters. Although the piece is utterly without logic, logic is something that a melodrama audience does not require, hence it was not missed. Some of the situations were strong, the lines as a rule dramatic, and occasionally the piece rose above the level of the average melodrama. But in centrally the piece was decidedly lacking; the jokes being old, the speeches weak and the acting exaggerated.

The piece tells of one Philip Pemberton, a New York millionaire who is so devoted to his business that he has no time to spare for his wife, Dorothy, who seeks in vain for his love and attention and then avails herself of the escort of Charles Wadsworth, an absolutely unprincipled villain who has a record of marvelous length and of unprecedented blackness.

Captain Moosolube, a rather impossible detective, knows Wadsworth and his record and warns Pemberton, but the latter, like all stage husbands, refuses to listen to him. Gradually Dorothy trusts herself more and more to Wadsworth's hands, her husband awakens and a duel is fought in which Wadsworth is wounded.

At last Dorothy is persuaded to visit Wadsworth's room to elope with him. Why she does not do so is not revealed in the plot, but one is given to understand that after she reaches Wadsworth's apartments she changes her mind. It is reasonable that, after she had become so deeply involved as this, she would carry out the prearranged plan. However, she does not, and is kept a prisoner for six months.

Meanwhile her husband believes her guilty and makes no effort to find her. At last, for some inexplicable reason, he, too, changes his mind and seeks her on the same day that she escapes. Wadsworth makes an ineffectual attempt to capture her but is thwarted by Sol Cohen, a reformed fence, and then the villain is shot and killed by Fifi Folliette, a Frenchwoman of uncertain age whom he had previously jilted. Wadsworth dies, husband and wife are reunited, and their child, who throughout the play was temporarily, though not permanently, preventing all kinds of complications, is happy once more, and the audience goes home content.

The play was filled with that which appeals to the worshipers of melodrama. There were three shooting affrays, a strangling, considerable fine horseplay, while the characters were mostly crayon drawn.

Katherine Browne, as Dorothy Pemberton, was very good. She was terribly intense, said her lines with feeling, and throughout was as consistent as her role would permit. What is more, she looked the part, for she is exceptionally good-looking and was very well gowned.

Of more than usual excellence was the work of Cliff C. Storch in the part of Charles Wadsworth. He was free from the disagreeable mannerisms and stagisms of the usual heavy man, and was very convincing. Added to this, he had a wonderfully pleasing personality, a remarkably handsome mien, and well and tastefully dressed in every case. It is usually impossible for the average man to understand how a woman can fall in love with the ordinary villain—he is so palpably a villain. But in this case the piece was rendered more plausible, for the villain was really a far more attractive man than the husband.

The latter was typified by Frank Holland, who did not rise above the ordinary on any occasion. His acting was not spontaneous, and the facial elaboration of his part did not help him to better work. Captain Moosolube, too, as the detective, was a little too suave and rather too much of a bangler. But on the whole he pleased the audience.

Fifi Folliette, the deserted mistress of Wadsworth, was rather good at times and quite devilish enough to receive the commendation of the gallery, which establishes the criterion of melodrama. Beatrice Reynolds and Lillian Goldsmith, in small parts, were both pretty and dainty and added to the setting of the piece.

Sol Cohen, a part taken by Ben Reynold, also pleased the house, principally because of a good make-up and a large amount of horseplay. J. J. Clanton, as J. Darlington Dashaway, the dude, was good in the same way, but in no other.

Little Marville, a child actress, assumed the role of Mamie, the daughter of Mr. and Mrs. Pemberton, and was styled in the cast as "the tin that blows." She was precocious and used the most unprecedented language for a child. But her lines were well remembered, she fluttered delightfully about, and if the audience was pleased what matters it?

American—For Home and Honor.

Melodrama in four acts by Lem B. Parker. Produced Jan. 26.

Margaret Merkmant ..... Josephine Rogers
Nellie [illegible] ..... Lillian Sayer
Mrs. Merkmant ..... Laura Almonino
Aunt Sarah Tempest ..... Julia Blanc
Jack [illegible] ..... John Hewitt
Charley [illegible] ..... Thomas Reynolds
Oliver [illegible] ..... Thomas O'Brien
Jerry Cole ..... John Revold
Bert Lytell ..... Paul Scott
Corporal White ..... Frank E. Jamieson
Captain Otto Weber ..... Thomas Reynolds
Gang Leader ..... Harry Lytell
Rough ..... Robert Cummings
Rough ..... Walter Sargent
Captain Gaston Tempest ..... Wesley Brownell

The American Theatre Stock company, by dint of hard work, has made for a goodly number of original productions, and the company may congratulate itself upon the fact that none of them run more than a week. To be sure, in and to play in any such melodrama as that produced by this company last week requires unbounded courage and an unlimited amount of self confidence, for Home and Honor could hardly be much worse, no matter to what class of an audience presented. The author introduces a couple who have been married for some months, and who may return in another opportunity in a happy frame of mind, until the husband believes a friend who has proved to your him that his wife is not his wife at all, and that he is on the point of casting her off. The friend, who is a gentleman of the United States Navy, "stands" for everything from the police down, the young husband and fatherly proceeds to "lay down" on the friend, in the second act the author takes us to New York—the whole play is in four acts—where the wife has married the naval officer, who is sending home her husband and trying the discovery of an old marriage certificate that she was his wife in name only, he having married a living wife in Australia. Of course the husband turns up at the proper time and explains his own falling by that his former wife married before he had met her. Driven to the wall, the discarded woman exists the usual of the villainous husband during a thunder storm, the scene of the play being at the Manhattan Beach Hotel, which shows him. The Captain has in the meantime gone on a cruise, but learning that his wife is under arrest, he speedily comes home and exonerates his fellow. The last scene shows the parlor of the Merkmants, where the inevitable happy ending is brought about. A French woman who had been the cause of the hatching in the first part of the play, and who has married a German naval officer, is about to testify in favor of the villain when she is put under arrest by a detective, who has trailed through the play in the guise of an English dude. At the final and crucial moment the naval man enters the court room and tells the judge that he had driven the accused to suicide, and that she was justified in committing the deed, and with much good nature he immediately commits suicide with a revolver. How he got to the court from the hospital and how he came by the revolver the author does not explain.

Maurice Brownell was the captain, and he made the most of the role. Josephine Rogers acted the part of the wronged woman with the proper amount of emotion. Robert Cummings was fine to advantage as the villainous prosecutor. Lillian Sayer played the part of the French adventuress capably. Thomas Reynolds was good in the part of Captain Otto Weber, of the Germany Navy. Laura Almonino and Julia Blanc were good in two character parts. Paul Scott was pleasing as Dee Kirkland, the brother of the heroine. Frank E. Jamieson, John Hewitt, John Revold, and Bert Lytell acted minor roles with good effect. The rest of the characters were in good hands. The play was well staged. A large audience was present on Monday night, and laughter and applause was continuous. This week, Nevada.

West End—The Price of Honor.

The Price of Honor was presented at the West End last week, and proved an attraction with effective staging and an adequate cast.

Eleanore Browning, as Anna Marville, the wronged heroine, won hearty approval by her intelligent and discriminating work. The shoplifting Josie Elliott, alias Madame Martin, was well personated by Hayden Curran, and the role of the landlord, P. McGlinchin, was well handled by William P. Kitts. Austin Webb, as Tom Elliott, made a good impression by the forcible directness of his manner, and Henry Ferris, the scheming villain, was portrayed by J. E. Mittern with a confident vigor that made him very unpopular with the gallery.

A noticeably original bit of comedy work was the Felix Wills of Eugene Bentley, who, in his role of sanctimonious agent, gave a laughable burlesque of the vigilant methods peculiar to the Gerry Society. In the Bellevue Hospital scene, John Kirchner, as the Assistant District-Attorney, made a good showing. The Mazey Long, a Bowery boy, of Master Fred Bentley, was a remarkable effort, the part being played with a spirited precision and confidence that won emphatic approval. An equally interesting juvenile character was the Gertie Marville of little Violet Holliday. The other parts were well cared for. Next week, The Volunteer Organist.

Murray Hill—Moths.

At the Murray Hill Theatre yesterday afternoon the Henry V. Donnelly Stock company revived Henry Hamilton's dramatic version of Ouida's novel, "Moths." Since the beginning of the present stock company system in the United States, about ten years ago, this play has been one of the stand-bys, though it has not been frequently presented by the resident companies in New York. The revival at the Murray Hill yesterday was in every respect creditable. George Henry Trader, the stage director, had been at considerable pains, apparently, to present the old play with attractive scenic equipment, and furthermore he had drilled the company well. Thus the performance was smooth and intelligent, and while by no means extraordinary, it was decidedly good.

Franklyn Roberts, in the role of Lord Jura, looked very handsome and acted with discretion. M. Shelton Lewis, in the role of Raphael de Corsan, gave another of the excellent character impersonations that long ago made him a favorite member of Mr. Donnelly's company. Robert McQuade, Jr., was a capital Prince Serafel, bringing to his impersonation the intelligence and technical skill that is always noticeable in his portrayals. George Henry Trader played the Duke of Mull and Cantyre in excellent fashion, and Edgar Allan Woolf was a most acceptable Ivan.

Laura Hope Crews played Vera Herbert in a charming, sympathetic and thoroughly delightful manner. The role offered her no opportunities for the display of her excellent talents in comedy, but she compensated for this lack of variety by her very appealing emotional work. Rose Stuart as Lady Dolly was as buoyant, spirited and charming as usual. Frances Starr as Pauline Leach, the American heiress, gave one of the best portrayals that she has exhibited this season, being at once comical and thoroughly natural. Isabel O'Madigan was a pleasing Duchesse de Soumat, and Alice Harrington was a very satisfactory Nadine. Next week, Alabama.

Third Avenue—The James Boys in Missouri.

Melodrama in four acts. Produced Feb. 2.

Jesse ..... George Klimt
Frank ..... E. M. Crane
Jack Beatty ..... Otis Stanton
Bob Ford ..... J. H. Lorenzen
Lize Preskin ..... W. E. Butler
Dr. Samuels ..... Anson Varney
Conductor ..... H. Clifford
Ted Crane ..... W. H. Lewis
Jim Ellis ..... Fred Myer
Dick Cunningham ..... W. E. Butler
Dirty Dog ..... W. H. Davis
Express Messenger ..... Phillip Hardy
Engineer ..... Harry L. Baker
Jennie Summers ..... Alma Hearn
Lizzie Jane ..... Jessie Stevens
Mrs. Samuels ..... Eva Lewis
Alice Grandley ..... Louise Burnett

Another Jessie James play came to town yesterday afternoon, opening at the Third Avenue Theatre to a packed house. This version of the old story of the two brother bandits opens with a scene in a Western camp where a game of cards is being played between one of the brothers and two outlaws who endeavor to stack the pack, either brother having been persuaded for some time past by this same band, and they are chased to quite the town. The gang attempt to lynch Dr. Samuels, the stepfather of the two boys, and to burn their old home. Finally the brothers enter just as the old man is swinging in mid-air and disperse the crowd. From one fend to another they are driven to the point of desperation, and in the last act Jesse meets with his death and Frank surrenders himself up to the Governor of the State. The whole play is fraught with inevitable death of daring on the part of the hero, and the many scenes are filled with "gun play."

George Klimt and E. M. Crane, the former being the impersonator of the piece, were sufficiently lively as the two heroes. Otis Stanton, W. E. Butler, Jessie Stevens, J. H. Lorenzen, W. E. Butler, Anson Varney, Harry L. Baker, Phillip Hardy, Alma Hearn, Eva Lewis, and Louise Burnett helped to support.

Next week, The Convict's Daughter.

At Other Playhouses.

BELASCO.—Blanche Bates in The Darling of the Gods continues.

CASINO.—A Chinese Honeymoon nears its three hundredth performance.

PRINCESS.—Louis Mann in The Consul begins his last week.

MANHATTAN.—Mrs. Fiske in Mary of Magdala enters upon the last month. An extra matinee on Wednesday will be given to accommodate special demands. Mary Shaw will be seen in Ghosts at Tuesday and Thursday matinees, and on Friday afternoon Arnold Daly will give his final account of old music, assisted by Mrs. Elodie Dalmatch and Mabel Johnston.

BIJOU.—The Bird in the Cage is the play.

GARDEN.—If I Were King, R. H. Sothern's success, meets with favor. An extra matinee of Hamlet to-day (Tuesday).

NEW YORK.—When Johnny Comes Marching Home nears its close.

WALLACK'S.—The Sultan of Sulu still pleases.

CRITERION.—Julia Marlowe enters upon her last two weeks in The Cavalier, and The Little Princess still entertains.

VICTORIA.—The Eternal City, with Viola Allen, enters upon the last fortnight.

MAJESTIC.—The Wizard of Oz still draws large audiences.

DALY'S.—Jerome Sykes and The Billionaire are still the attraction.

FOURTEENTH STREET.—Robert Hilliard in Jim Bludso enters upon the final week of his engagement.

KNICKERBOCKER.—The spectacular "show," Mr. Blue Beard, is the bill.

GARRICK.—Annie Russell pleases in Mice and Men.

BROADWAY.—The Silver Slipper continues a successful run.

HERALD SQUARE.—Mr. Pickwick, with De Wolf Hopper, maintains its popularity.

NEW SAVOY.—In The Girl with the Green Eyes Clara Bloodgood is the attraction.

EMPIRE.—The Unforeseen runs on.

METROPOLIS.—The Peddler, with Joe Welch, is this week's offering.

ACADEMY OF MUSIC.—Florodora enters upon its second week.

MADISON SQUARE.—Augustus Thomas' new play, The Earl of Pawtucket, will open this week for a run.

BELLEW WOUNDS BUTLER.

Arthur Butler, one of the most noted of England's swordsmen, who is fencing master with Kyrle Bellew in The Gentleman of France, recently received a thrust in the hand in a most realistic stage duel. Butler pursuits Bellew to attack him with a sharp rapier in the famous scene on the stairs, but in a recent performance at St. Louis, being hampered by a pair of high boots, fell, and received in the hand a wound that nearly resulted fatally, for blood poisoning set in and it was necessary for him to undergo a painful operation. Mr. Butler will be incapacitated for duty for some time.

MAETERLINCK MARRIES ACTRESS.

A Bucharest dispatch states that Maurice Maeterlinck has married Georgette Leblanc, who is starring in the play Monna Vanna. The actress named is a favorite of the Paris stage and is renowned for her beauty.

WINE NOT POISONED.

The bottle of wine which John C. Fisher, in the fear that it was poisoned, sent to an analytical chemist, proved to have nothing radically the matter with it save that it was of perhaps not too good a quality.

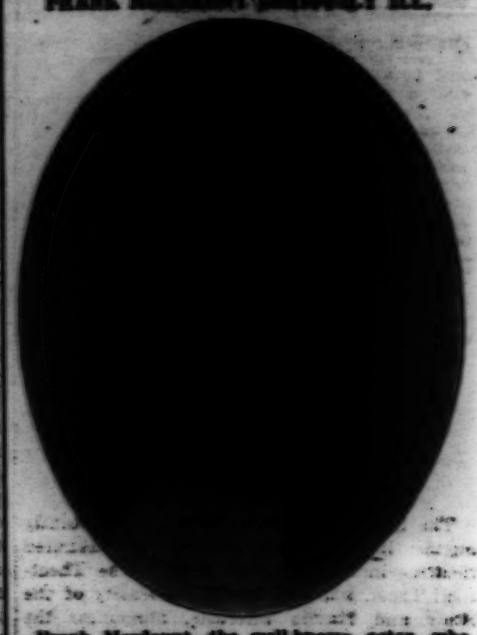
DRAMA ON AMERICAN TRUSTS.

The American Trusts will be the subject of a drama which will be produced in February at the Oldenburg Court Theatre, Berlin. The official organ of that city states that the piece should be of great economic worth.

MARY SHAW IN THE VIKINGS.

It is announced that a spectacular production of Ibsen's romantic play, The Vikings, may next season be presented by a company which Mary Shaw will lead.

FRANK MORDAUNT SERIOUSLY ILL.



Frank Mordaunt, the well-known actor, who has been in bad health for the past six months, became worse ten days ago, and on last Tuesday was removed from his home in this city to the Stamford Arms Sanitarium, Stamford, Conn. He is suffering from a nervous disorder, which has troubled him for many years, but that has only recently become serious. The physicians at the sanitarium expect that he will be cured, although it may be necessary for him to remain for several months out of active service.

Mr. Mordaunt was born in New England sixty-two years ago, and he went on the stage when a boy of eighteen. Since that time he has been a prominent figure in the theatrical world. He has been associated at various times with most of the famous players of America and England. His early successes were made in Bartley Campbell's dramas, and he played one of the leading parts in the original production of The Danites. He was a member of the cast of The Girl I Left Behind Me when that drama was produced at the Empire Theatre, and he made a great personal success as the Union general in The Heart of Maryland. A few years ago he was associated in the management of the stock company at the Columbus Theatre in this city. The venture proving a failure, Mr. Mordaunt lost a very considerable sum of money. It is thought by his friends that this calamity had a great deal to do with bringing on his illness.

Mrs. Mordaunt was in California when her husband's condition became serious. She immediately returned to New York, however, upon receiving the news, and made arrangements for taking Mr. Mordaunt to the sanitarium. It is greatly feared that Mr. Mordaunt, even though he recovers, will not be able to act again.

FLORODORA IN PARIS.

A French edition of Florodora, translated and adapted by MM. Vély and Schwob, which was produced Wednesday night at the Théâtre des Bouffes Parisiens, Paris, did not meet with the same enormous success that it achieved in America and England, but nevertheless was well received. The adapters seemed to have failed in suiting the translated words to the music and have not caught the vivaciousness of the English. The music and dancing, however, assure the popularity of the production.

SOCIETY WOMEN IN MINSTRELSY.

A score of women of Flushing last Tuesday appeared in burnt cork and other accessories of minstrelsy before a large audience. Among those who participated were Mrs. H. S. Seeley, Cornelia and Bertha Parsons, Mrs. S. J. Kirtal, Mrs. J. S. Chapin, Mrs. H. T. Morris, Celia Hocks, Mary Knowles, Bessie Allen, Mrs. H. H. James, Mrs. W. M. Stilwell, Mrs. J. M. Mulcaed, Mrs. Snyder, Ada Gillam, A. T. Briggs, and Mary Reinhart. The proceeds of the affair were devoted to charity.

GUSTAVE WEIL EXONERATED.

In the Jefferson Market Court last week Gustave Weil, manager of the American and European Amusement Company, with offices at 57 West Twenty-eighth Street, was completely exonerated of the charge of obtaining money under false pretenses preferred by May Douglas and Adelaide Melba.

CURRENT AMUSEMENTS

Week Ending February 7

ACADEMY OF MUSIC—Florodora—2d week—6 to 11 times.
AMERICAN—Nevada.
BELASCO—Blanche Bates in The Darling of the Gods—8th week—6 to 10 times.
BIJOU—The Bird in the Cage—4th week—25 to 27 times.
BROADWAY—The Silver Slipper—13th week—115 to 120 times.
CARNEGIE HALL—Musical entertainments.
CASINO—A Chinese Honeymoon—20th week—27 to 29 times.
CIRCLE—Closed.
CRITERION—Julia Marlowe in The Cavalier—8th week—12 to 14 times—The Little Princess—4th week—8 to 10 times.
DALY'S—Jerome Sykes in The Billionaire—8th week—6 to 10 times.
DEWEY—Gaudier Jacks Burlesquers.
EDEN MUSEE—Da Kolta and Figures in Wax.
EMPIRE—Charles Richman and Margaret Anglin in The Unforeseen—4th week—6 to 8 times.
FOURTEENTH STREET—Robert Hilliard in Jim Bludso—8th week—25 to 28 times.
GARDEN—E. H. Sothern in If I Were King—6 to 11 times. Second extra Hamlet matinee Tuesday.
GARRICK—Annie Russell in Mice and Men—3d week—6 to 8 times.
GRAND OPERA HOUSE—William H. Crane in David Harum.
HARLEM OPERA HOUSE—Mary Mannering in The Shadowings of Geraldine.
HERALD SQUARE—De Wolf Hopper in Mr. Pickwick—2d week—6 to 8 times.
HURTIG AND SEAMON'S—Vaudeville.
IRVING PLACE—The German Drama.
KEITH'S UNION SQUARE—Vaudeville.
KNICKERBOCKER—Mr. Blue Beard—3d week—11 to 13 times.
LONDON—Transatlantic Burlesques.
MADISON SQUARE—The Earl of Pawtucket—1 to 4 times.
MADISON SQUARE GARDEN—Closed.
MAJESTIC THEATRE—The Wizard of Oz—23d week—6 to 10 times.
MANHATTAN—Mrs. Fiske in Mary of Magdala—3d week—6 to 10 times—Mary Shaw in Ghosts—Tuesday and Thursday matinees—(Dramatic concert Friday afternoon).
MENDELSSOHN HALL—Musical entertainments.
METROPOLIS—Joe Welch in The Peddler.
METROPOLITAN OPERA HOUSE—Maurice Grau Opera company.
MINER'S BOWERY—Tiger Lilies Burlesquers.
MRS. OSBORN'S PLAYHOUSE—Much Ado About Nothing.
MURRAY HILL—Moths.
NEW STAR—Hearts Adrift.
NEW YORK—When Johnny Comes Marching Home—3d week—6 to 10 times.
OLYMPIC—Fred Irwin's Burlesquers.
PASTOR'S—Vaudeville.
PROPLE'S—The Hebrew Drama.
PRINCESS—Louis Mann in The Consul—2d week—7 to 11 times.
PROCTOR'S FIFTH AVENUE—Hearts Are Trumps.
PROCTOR'S FIFTY-EIGHTH STREET—Garrett O'Magh.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S ONE HUNDRED AND TWENTY-FIFTH STREET—The Bells of Hackensack.
ST. NICHOLAS GARDEN—Closed.
SAVOY—The Girl with the Green Eyes—7th week—6 to 11 times.
THALIA—The Liberty Belles.
THIRD AVENUE—Jesse James in Missouri.
WALLACK'S—The Sultan of Sulu—8th week—6 to 10 times.
WEBER AND FIELDS'—Twiddle-Twaddle—3d week—12 to 14 times.
WEST END—The Volunteer Organist.
WILLIAMS—The Mayor of Tokio.
VICTORIA—The Eternal City—12th week—6 to 11 times.

INDEPENDENT.

The West End Theatre, Weary of the Trust, Throws Off the Yoke.

M. R. Bimberg, the executive head of the West End Amusement Company, has declared himself independent of the Theatrical Syndicate and its bookings, and will henceforth depend solely upon acts and attractions not controlled by the

M. R. BIMBERG.

Trust. For some weeks—in fact since the beginning of the season—Mr. Bimberg has been planning this measure and making his arrangements to join the ranks of the Independents. But he delayed his actions until he felt that the time for a break was at hand—until he could be sure that he could successfully combat the Syndicate. When that time arrived he declared himself a free man.

A relation of Mr. Bimberg's association with the Syndicate is interesting. It seems that for several years the Harlem Opera House has had a contract with the Trust, whereby it was to be the only theatre in that section of New York to play the better attractions. This agreement, it is said, has three years still to run, and so Mr. Bimberg would have in the future, as in the past, nothing but popular priced plays and those of the poorer order.

Some time ago Mr. Bimberg appealed to the Syndicate for better attractions, but was informed that as the attractions for which he asked were $1.50 attractions, they could not play his house. However, these same attractions, among which were Bertha Galland, Kyrle Bellew, David Warfield, Anna Held, and William H. Crane, had played at the Grand Opera House at West End prices, and so the reasons for this refusal from a logical viewpoint seemed difficult to understand.

At one time, Mr. Bimberg had opened negotiations with Kyrle Bellew and Anna Held, and was confident of making successful arrangements with their managers, but suddenly these negotiations were discontinued, owing to the fact, Mr. Bimberg states, that the Harlem Opera House called the attention of the Trust to the agreement between itself and the Syndicate. This did not look to Mr. Bimberg as though the Trust, as agreed, had his welfare at heart, nor did it seem proper to him that the Harlem Opera House should dictate the attractions for his theatre.

In December Klaw and Erlanger booked for the West End Theatre the melodrama, Human Hearts. The play did not please the patrons of the house, who wished for a higher class of productions, and Mr. Bimberg requested another booking. He got it. It was A Wild Rose, and the change cost him $750. Again, A Fight for Millions was sent to his house, and he could not draw to his theatre an audience worthy of the name. Once more he protested. This time it was The Show Girl and another assessment, this time of $1,000. What it might have been the third time he does not like to think.

"While other houses would have time left for the booking of pieces that might be produced later in the season," said Mr. Bimberg, "our's was booked tightly from the very beginning, and so any attractions that gained prominence after the beginning of the season could be given no booking at the West End, while many a piece that became unpopular was foisted upon us. Often a play that appeared on the road at one-night stands in 10, 20 and 30 cent houses was given to us to play at our regular prices. Is there any wonder that we were dissatisfied?

"For booking my theatre, which costs a contract, an envelope and a 2-cent stamp, the Syndicate took 7½ per cent. of the gross receipts, besides other sums, when they could find the slightest provocation for doing so. Seven and a half per cent. means a good deal, especially on the gross. I would each week send to the Syndicate a check—a substantial check—check that would oftentimes reach as high as $400. From $12,000 to $16,000 a year, it seems to me is, considering the outlay made by the Trust, a trifle exorbitant for booking a theatre, especially as the Independent Booking Agency will do the same thing, and do it far better, for nothing.

"I do not understand how managers stand these impositions. I do not believe that they like to be held up. Of course, it requires a little moral courage to make such a radical break from conditions to which we had begun to grow accustomed, but it is better to make a radical break than to submit to the persecutions that I have suffered."

The act of Mr. Bimberg necessarily requires a decided change in the policy of the West End, but this has already been decided upon. A preliminary and supplementary season will be given for four weeks before the beginning, and for the same period after the closing of the theatre's regular season. During this time a number of the highest grade of popular priced attractions will appear at popular prices, from 25 cents to $1.

For the regular season, the best attractions that the Independent Agency can supply have been secured, and will appear at the West End for a period of from one to three weeks. Hence Mr. Bimberg will have twenty-three weeks of next season booked with the best attractions of the American stage, among which are Mrs. Fiske, Henrietta Crosman, J. K. Hackett, and Isabelle Irving, and each of these has signed a contract to play in Harlem only at the West End Theatre for the next five years. In an occasional off week a booking will be given to one of the best of the popular priced plays. Hence it can be seen that the house will be run with a double policy.

With Henry W. Savage, Mr. Bimberg has entered into an agreement whereby the former will each Fall book for the West End Theatre for a run of three weeks his Castle Square Opera company, which has a repertoire of fifteen grand and comic operas.

In declaring his independence and inaugurating his new policy, Mr. Bimberg will remodel and redecorate his theatre, and will expend $10,000 for this purpose. The theatre has a seating capacity of 2,200, and this, at regular prices, means that the house will yield $2,200 a performance.

Confident in his success, and with a relief that comes from immunity from Trust persecutions, Mr. Bimberg will exert every effort to make the policy of the West End effective and its attractions of the best.

JEFFERSON'S SPRING TOUR.

Joseph Jefferson will begin his Spring tour at the Harlem Opera House on April 13.

SHAKESPEARE BIRTHDAY CLUB SUPPER.

On last Thursday evening the Shakespeare Birthday Club of New York gave a special Mid-Winter supper at the Hotel Martin. As is usual with the meetings of the club, the entertainment began at midnight and lasted until a comparatively late hour in the morning. The particular reason for this extra celebration was that by chance a large number of the prominent members of the organization were playing in the city, and Mary Shaw, who is the Vice-President, had won new laurels by her recent performances in Ghosts. It was, indeed, largely to do honor to Miss Shaw that the meeting was held.

During its short history the club has made marvelous strides forward, and it is now numbered among the prominent theatrical organizations of the town. It was founded some three years ago by the late Everett King; and James Booth Roberts, the old tragedian, who died two years ago, was its first President. Even in its early days the club attracted the attention of distinguished members of the profession, and a number of eminent men and women became members and honorary members. Among the latter class are numbered Sir Henry Irving, who is the Honorary President; Emperor William, Sara Bernhardt, and Ellen Terry. Charles Henry Meltzer is the acting President of the club, and it was he who presided at the supper on Thursday night.

Mr. Meltzer was at the head of the table, and at the other end was Miss Shaw. Between them on either side was assembled a most gallant and distinguished company, including Edward H. Sothern, Chevalier Heinrich Conried, director of the Irving Place Theatre; Jacob Adler, the Jewish tragedian; Cecilia Loftus, Emily Wakeman, Henry Woodruff, Edmund D. Lyons, Frank Lea Short, Henry Waller, Dr. J. E. Kelly, Manuel Klein, composer of Mr. Pickwick; Herman Klein, Randolph Hartley, secretary of the club; Eben Plympton, Rowland Buckstone, Helen Byron, J. H. Carvill, Mrs. J. D. Livingston, Mrs. Meltzer, John Corbin, the dramatic critic; Annette Rittenhouse, and Mrs. Henshaw.

In his opening address Mr. Meltzer advertently or inadvertently started a discussion as to the relative merits as playwrights of the late William Shakespeare and the present Henrik Ibsen by publicly accusing Miss Shaw of being an Ibsen enthusiast. Miss Shaw, who was the next speaker, promptly and vigorously denied the impeachment, protesting that Mr. Meltzer himself had inveigled her into playing Mrs. Alving in Ghosts, and that she had never played any other Ibsen part besides that. She said, however, that so great was the fascination of the Ibsen drama that once in it one found it well nigh impossible to be other than an enthusiast. "Ibsen is extraordinarily valuable," she said, "to the player who has long depended entirely on points and situations in order to gain effects. One does not find in the Ibsen role ready made success, but one finds so true a human heart and mind and soul that one must perforce live the character. To me the most marvelous thing in Ibsen is his perfect and complete understanding of women. I know of no other writer who has so thoroughly dissected feminine ideas and motives as he. All women are impressed by this in his plays and all women appreciate this extraordinary power of the queer little man of the North. Men are frequently shocked by Ibsen, but women are always captivated by him."

Chevalier Conried, the next speaker called upon by Mr. Meltzer, expressed himself as being directly opposed to Miss Shaw's estimate of Ibsen. "Ibsen," he said, "kills rather than creates actors. He is surely the father of modern realism, and for that I blame him. Our young men and women not on that stage derive no good from Ibsen. After witnessing a Shakespeare play or any classic drama the average playgoer is inspired to read good poetry. After witnessing a performance of Ghosts, though acted as beautifully as Miss Shaw acts it, the auditor leaves the theatre completely unnerved and in a morbid state of mind. I believe that our plays should be of a more wholesome character, that they should deal with nobler themes, that they should uplift rather than depress. This to me seems one of the finest missions of the stage. Another mission of the stage is to provide a standard for the proper pronunciation of the language and a criterion of good manners. I look forward to the time when we shall have a National theatre in the United States. I feel that it is certain to come, and when it is established it will be found that there are in America men capable of writing plays of a higher standard than the present commercial stage admits of producing. The American Shakespeare will, I am sure, follow soon after the establishment of a National theatre."

John Corbin then made a very interesting and scholarly address in which he brought forward a somewhat new viewpoint of Ibsen and his Ghosts. He expressed himself as being decidedly an admirer of Ibsen as both playwright and philosopher. He said: "To a dramatic critic who is compelled night after night to witness the trivial little playlets that now encumber the stage, Ibsen comes as a great relief and joy. After an evening at an Ibsen play the critic finds plenty to think about and to write about—which is by no means a common experience. It seems to me that this play of Ghosts is built upon a very fascinating and logical idea. The joy of living is the theme, and in my opinion Ibsen's protest in the play is that the individual should have liberty to grasp as far as possible the opportunities for happiness. The play is a protest against the narrow-mindedness of many good people. Had the elder Alving lived in a city where, as Oswald says, there is joy in life and a joy of work, he would never have entered upon the excesses that ruined his own life and the lives of his wife and son. To me the play is a never-ceasing delight. In regard to the National theatre idea I am quite at one with Chevalier Conreid and share his hope that it may soon be established."

Mr. Sothern, though hard pressed by Mr. Meltzer to make an address, declined. "I have, no doubt, most valuable and interesting ideas upon Shakespeare and the drama," he said jestingly, "but I am quite unable to express them."

Jacob Adler made a brief little address of appreciation of Shakespeare's plays, but he did not venture upon a long discussion, because, he said, "My English is not even half so good as Chevalier Conreid's."

Henry Woodruff told a merry anecdote; Eben Plympton rose to the occasion with a highly complimentary consideration of Miss Shaw as an actress; Rowland Buckstone told a good story; Manuel Klein played extracts from his new opera, Mr. Pickwick; Mr. Waller, the composer, also played in magnificent fashion, and Mrs. Livingston sang a number of little songs very charmingly indeed.

One of the most interesting features of the evening was the return temporarily of Cecilia Loftus to her earlier theatrical incarnation of a mimic. When called upon by Mr. Meltzer she gave in her old delightful manner imitations of Mrs. Campbell and Ada Rehan. Thus was gayety mingled with gravity through the evening which, all in all, was the most delightful so far in the history of the club.

BRONSON HOWARD SUES.

Bronson Howard and Maurice Lecomte are suing the manager of the Paris Gymnase for the non-production of Mr. Howard's play, Aristocratic, which was translated by M. Lecomte. The contention of the manager is that, in its present form, the play could not be produced, while the plaintiffs say that he should have stated this before accepting the piece.

A SEQUEL TO MR. PICKWICK.

Charles and Manuel Klein have signed contracts with E. R. Reynolds to write a new musical comedy for De Wolf Hopper, which will be a sequel to Mr. Pickwick, in which Mr. Hopper is now appearing.

ISRAEL ZANGWILL INJURED.

In a recent trolley car smash near Yonkers, Israel Zangwill received a severe cut under the eye. Maurice Maeterlinck, who was with Mr. Zangwill, escaped uninjured.

ACTORS' CHURCH ALLIANCE NEWS.

National (and Local) Headquarters, Manhattan Theatre Building, Broadway and Thirty-Third Street.

The National Council of the Alliance will meet at the headquarters on Friday afternoon, Feb. 6, at 4 o'clock. All members are earnestly urged to be present.

The January conference of the New York Chapter was held at St. Chrysostom's Chapel, Thirty-ninth Street and Seventh Avenue, on Monday evening, Jan. 26. The Rev. Walter E. Bentley, President of the Chapter, occupied the chair, and called upon the Rev. Dr. Rushton, who opened the meeting with prayer. The minutes of the last Chapter meeting were read by Mrs. McWatters, and the President outlined the proposed benefit for the Chapter in connection with three various organizations. The whole matter was fully discussed and finally ordered laid on the table, until further information was available. On motion, the President was requested to work in another direction, and to report results to the next meeting of the Executive Committee. The meeting then adjourned.

The annual meeting of the Boston Chapter was held Monday evening, Jan. 26 in Chipman Hall, Tremont Temple. The Rev. Dr. Shinn, President of the Chapter, occupied the chair, and there was a large attendance.

A concert for the benefit of the Boston Chapter was held on Monday morning at the Vendome Hotel. The Hoffman Quartet played two movements of Haydn and were followed by Gabriel Deslouis, who sang an aria from Massenet's "Herodiade." The quartette rendered two movements from "Aus Meinen Leben," and Mr. Deslouis sang two French songs, and the quartette played four short pieces and closed the programme with a Hungarian dance. There was a very large audience and quite a host of patronesses.

Last Thursday's tea in the rooms of the Boston Chapter was attended by Mr. and Mrs. George Heath, of the Old Kentucky company; Addison Pitt, Maude Scott, Eliot Rancking, William F. Round, co-editor with Dr. Hale; David P. Kimball, Jr., Fanny Dike, and many others. Mrs. Edward Wade and Mrs. J. L. Seeley were the hostesses, assisted by Frances R. Gulliard.

The Thursday tea of the New York Chapter was attended by Bertha Livingston, Jessie Drew, John A. B. Rice, Edith Hamilton, Louise Macalister Francis, Anette L. Place, Josephine Knight, Mrs. Mary Mainelle, the Rev. Walter E. Bentley, Frances D. Fenwick, and others.

ROBERT PLANQUETTE DEAD.

Robert Planquette, the noted composer, died at his home in Paris on Jan. 28, aged fifty-three years. His operas, among which The Chimes of Normandy is the best known, have been popular for twenty-five years, and he was reckoned one of the very best composers of his particular school.

Planquette was born in Paris and was a graduate of the French Conservatory. He first attracted attention by his songs and chansonettes, which though of rather ordinary quality had yet a certain bold rhythm and swing that made them very popular in the cafés. His first piece written for the stage was Paille d'Avoine, a one-act operetta, which was produced in 1874. Three years later he made the greatest success of his career with The Chimes of Normandy. It was first presented at the Folies Dramatiques and soon afterwards was sung in England and in Germany. In England the piece had a continuous run of four hundred nights and is still one of the favorite light operas of the English-speaking stage.

The Chimes of Normandy was followed by Rip Van Winkle, Paul Jones, The Talisman, Captain Therese, Nell Gwynne, and The Old Guard, but none of these was as successful as the first. However, the composer profited largely from them and he accumulated a considerable fortune.

JAMES F. CATHCART DEAD.

James F. Cathcart, a prominent actor of the old school, who for many years has made Australia his home, died recently in Sydney, N. S. W., at the age of seventy-four years. Apart from his sterling worth as an actor, Mr. Cathcart was admired by and popular with all whose good fortune it was to be in any way associated with him, for he was of a genial and yet an earnest personality.

His first engagement was with Charles Kean, with whom he first visited the Antipodes, afterward making with him a trip to San Francisco. On the death of Mr. Kean Mr. Cathcart joined Barry Sullivan, with whom he remained for seven years, appearing in England and America. After his return to Australia in 1870 he appeared with George Rignold, Williams and Mungrove, Brough and Boucicault, and Charles Holloway. Mr. Cathcart's favorite roles were Sir Peter Teazle in The School for Scandal, and Brutus in Julius Cæsar. He is survived by one sister, Fanny Cathcart, who went to Australia with G. V. Brooke and later married George Darrell.

From Mr. Cathcart's adopted country comes the glowing tribute, "He loved his art for art's sake."

PLEA FOR NATIONAL THEATRES.

Henry Conreid, manager of the Irving Place Theatre, spoke on last Thursday night before a meeting of the Round Table Society of Columbia University. In his remarks he said that such a theatre would be more beneficial to the morality of the people than a thousand public libraries. The Rev. Thomas R. Slicer, who also spoke, declared that yearly the breach between the pulpit and the stage is growing steadily less.

BENEFIT FOR THOMAS EVANS.

Thomas Evans, who has been playing Markey Deaves in Mrs. Jack, but who has been forced by illness to give up his part, will be tendered a benefit at Wallack's Theatre on Feb. 15. Henry R. Harris is chairman of the committee, which includes William Collier, Alice Fischer, De Wolf Hopper, Peter F. Dailey, Andrew Mack, Jerome Sykes, John T. Kelly, Dan Daly, Joseph Coyne, "Happy" Ward, and Digby Bell.

GUESTS OF STAGE CHILDREN.

At yesterday's performance of The Little Princess the child actors and actresses entertained their brothers and sisters, the entire balcony being devoted to the little guests. In the boxes were several grown up Fauntleroys, among them being Bijou Fernandez, Flossie Ethyl, and T. H. Russell. The event was in charge of Mrs. Frances Hodgson Burnett, Mrs. E. L. Fernandez, and Millie James.

CAST OF NANCY BROWN COMPLETE.

The cast for Daniel V. Arthur's production of Nancy Brown, in which Marie Cahill is to star, is now complete and includes Edwin Stevens, Albert Parr, Al. Grant, Alfred Hickman, Harry Brown, George Beban, Frank Dearduff, Henry Vogel, John Havens, Grace Cameron, Judith Berolde, Jane Newcombe, Edith Harvey, Mlle. Proto, and the Emeralda Sisters. There will be a chorus of sixty.

MRS. BOUDROW BURNED.

Mrs. Sarah Boudrow, the mother of Joseph Hart, was badly burned in a fire at her home on West 115th Street Sunday evening. Mrs. Boudrow is the sister of Mrs. W. H. Sands, now with Lovers' Lane.

TO LICENSE SPECULATORS.

A bill to place a license fee of $50 for ticket speculating and a bond of $500 on the speculators, has been introduced into the Massachusetts Legislature.

REFLECTIONS

Photo by Sinn, Brooklyn, N. Y.

Above is the picture of the young American actress, Edytha Ketchum, who has been winning great favor as leading woman for W. J. Holmes in the One Night in June company, which is now on tour.

Charles W. Nelson and Susie Goodwin were married at Holley, N. Y., on Jan. 19.

George Douglas Parker, who retired temporarily from Mrs. Le Moyne's company some days ago, has returned and will play his former role, Cecil Magnus, who took Mr. Parker's place during the latter's absence, will now play the part of Reggie Keane. Mrs. Le Moyne closed her Southern tour last Saturday and is now traveling through the Middle West and West.

Mrs. George W. Monroe, who has been playing with her husband in The Doings of Mrs. Dooley, has, on the advice of her physician, retired from the stage.

Clayton Legge has been released from the Robert Bunnet company and has resumed the role of Lieutenant Eitel in The Consul.

August Balfour, who was with the Sergeant James company, which closed last week, will appear in Arizona.

Lotta Faust and Jeannette Lowrie have been engaged for The Wizard of Oz. The former will take the part in which Grace Kimball has been appearing.

G. H. Benrimo, of The Darling of the Gods company, is suffering from a nervous disorder.

Mrs. Bertram Babcock, who has achieved fame as a writer of Japanese stories under the nom de plume of Onoto Watanna, requested Justice Leventritt on Wednesday to set aside the order of arrest procured against her by David Belasco, who alleges malicious libel, on the ground that Mr. Belasco's affidavits do not state that she instituted the publication of the articles complained of. Justice Leventritt reserved decision.

The next public matinee of the students of the Stanhope-Wheatcroft Dramatic School will be given at the Madison Square Theatre on the afternoon of Tuesday, Feb. 10, instead of on Feb. 3, as previously announced.

Students of Hart Conway's School of Acting, in Chicago, presented Pinero's comedy, The Schoolmistress, in that city on Jan. 24.

May Hillman-Schubel, who has been supporting her sister, Maude Hillman, is dangerously ill with typhoid fever at the W. C. A. Hospital at Jamestown, N. Y.

Edna Farrell, of the Florodora sextette at the Academy of Music, sprained her ankle at a rehearsal Tuesday afternoon and will be unable to appear for some time.

Edna Wallace Hopper has introduced into her part in The Silver Slipper a new song entitled "The Girl You Love."

Immediately after his return from Europe, George C. Tyler, of Liebler and Company, left for an inspection of four of the firm's principal road attractions. He will be gone about a week.

Estelle Carter, who was last season leading lady for Stuart Robson, has been engaged by A. A. Thayer and T. J. Myers to replace Blanche Hall in Sweet Clover. Mr. Myers will manage the Orpheum Road Show for the balance of the season and then will return to his own company.

While journeying from New York to Camden, N. J., on Jan. 19, Berenice Howard lost a wrist bag containing money and other valuables.

Tony P. Mason, manager of Shea and Kristner's Fiddle-Dee-Dee, is at Columbus, O., convalescing from a serious illness.

A false alarm of fire recently caused considerable excitement among the members of the Elmer Walters' Millionaire Tramp company, Western, who were in the dressing-rooms of a theatre in Oil City, Pa., when the alarm was raised.

Students of the American Academy of Dramatic Arts will present at the Empire Theatre on Friday afternoon five short plays—On Guard, The Electric Spark, from the French of Edward Pailleron; Crossed Swords, The Day the Duke Forgot, and The Drop of Water, a play in the repertoire of Sarah Bernhardt, by Jacques Normand.

A professional matinee, which was attended by many well-known actors and actresses, was given at Mrs. Osborn's Playhouse on Friday afternoon.

John Fisher will sail for London to-morrow. While abroad Mr. Fisher will attend to the details of bringing The Princess of Kensington and the other opera he recently purchased over here.

The H. S. Taylor Exchange has added three more theatres to its rapidly increasing chain. These houses are Whyland's Opera House, St. Johnsbury, N. Y.; Dakin's Opera House, New Berlin, N. Y., and the Waterville Opera House, Waterville, N. Y. Negotiations for three other houses are pending.

Lisle Leigh has resigned the part she was cast for in Nancy Brown.

Elsie Gladys is reported to be seriously ill at her home in Brooklyn.

Maurice Campbell, manager of Henrietta Crosman, will sail next month for Europe on business.

Edith Blair, of The Silver Slipper company, is ill with typhoid fever at her home in this city.

For Nervous Women

Horsford's Acid Phosphate.

It quiets the nerves, relieves nausea and sick headache, and induces refreshing sleep. Best of tonics for debility and loss of appetite.

LAWYER.

At [illegible] will take care of your business. No fees [illegible] and [illegible] service.

LAWYER, [illegible]

THEATRES AND MUSIC HALLS.

Keith's Union Square.

Charles Grapewin and Anna Chance, and Papinta, who is in her second week, are prominent in a bill embracing Stephen Grattan and Maud White, Lewis and Ryan, Colby and Way, O. K. Sato, Four Bianas, Three Shoe Trio, Avery and Hart, Barry and Halvers, Mitchell and Love, Lew Wells, R. J. Rice, Nellie V. Parker, and the biograph.

Tony Pastor's.

The Three Lelliotts, with Ethel Clarine, harpist, head the bill in their musical act. Others are the Adonis Trio, Annie Hart, Vernon, ventriloquist; Hayes and Selts, the Dancing Howards, Myers Sisters, Corbley and Burke, the Rosarios, W. A. and Lottie Bohme, John and Clara Lynn, Diamond and Hoon, Killeen and Murphy, and the vitagraph.

Proctor's Fifth Avenue.

Hearts Are Trumps, with a new scenic equipment made after the London models, is this week's play, with Minnie Seligman, William Branscombe, Florence Reed, Gerald Griffin, Verner Clargue, Ada Lovick, Grace Huntington, Lovetta Healey, and others in the cast. The Marvelous Hoopers, Brennah and Miller, and others are in the olio.

Proctor's Fifty-eighth Street.

Garrett O'Magh, as presented by Chauncy Olcott, is the offering of the stock company. In the cast are Ned Howard Fowler, Edna Archer Crawford, Ivah M. Wills, Dennis Lestina, Susie Corrigan, Georgie Lingard, Richard Lyle, and others. The vaudeville features are Francis Le Page, Murphy and Slater, and the kalatechnoscope.

Proctor's Twenty-third Street.

James J. Corbett in his monologue is the star of the bill, which includes Watson, Hutchings and Romaine, the Collins Midgets, Winona and Rosina Winters, the Six Blackbirds, Bingham's Greyery, Park's dogs, Milton and Maud Wood, and others.

Proctor's 125th Street.

The English melodrama, The Belle of Hazlemere, with Adelaide Keim and James E. Wilson in the leading roles, is the attraction. The cast also embraces Arthur F. Duchanois, H. Dudley Hawley, Albert C. Joy, Benjamin Horning, Charles M. Seay, Sol Aiken, Cecylie Mayer, Polly Stockwell, Margaret Kirther, and others. The olio's are Bettina Gerard and Emma Cottrelly.

Hurtig and Seamon's.

Billa Proctor Otis in a new one-act play heads the list. The others are Macville, Booth and Blanche in The Two Juliets, Genaro and Bailey, Hal Stephens, Chris Bruno and Mabel Russell, Prevost and Prevost, Louise Brehany, Albertus and Miller, and the vitagraph.

Weber and Fields'.

The success of Twirly Whirly and The Sticktoitiveness of Gelatine has made it unnecessary to put on a new burlesque, and the bill as it stands will continue until further notice.

THE BURLESQUE HOUSES.

Dewey.—The Cracker Jacks are cracking jokes here this week.

Minsk's Bowery.—The Tiger Lilies are in bloom at this house.

London.—The Transatlantic Burlesquers are the attraction.

Olympic.—The Harlemites have Fred Irwin's Burlesquers.

LAST WEEK'S BILLS.

Keith's Union Square.—Papinta was the headliner and presented her mirror dances in her usual clever manner. Some of the effects have been greatly improved and the lighting is superbly handled. Mr. and Mrs. Clay Clement appeared in The Baron's Love Story, which was reviewed when it was done recently at Proctor's. Mrs. Clement was not in the cast then, however, and she deserves a special word of praise for a very neat performance. Mr. Clement's work is worthy of the highest commendation, and the sketch made a decided hit. A clever actor, whose name was not on the programme, supported the stars admirably. One of the big hits was made by Edwin Keough and Dorothy Ballard in their act, A Vaudeville Surprise. Mr. Keough has mounted the sketch at considerable cost, and his two settings are ingeniously arranged. The act opens in an elaborate parlor, from which a very quick change is made to the Grecian marble place scene in Ingomar, which is changed just as quickly back to the original scene for the latter part of the act. It is unnecessary to give the plot in detail, but it is a series of surprises and gives Mr. Keough a fine opportunity to display his talent as a character actor in the proposal scene from Ingomar. He was very fine in this and earned the attention and applause of the entire audience. As the "ham" actor in the first scene he was excellent. Miss Ballard was almost equally good, and her bedinage in the lively song and dance with which the act closes brought down the house. This team deserve great credit for their enterprise in producing the sketch in so elaborate a manner and for the honest, hard work they do in keeping the spectators thoroughly entertained from start to finish. Stuart Barnes made a genuine success in his monologue, which is full of good material. He opens quietly, but increases the pace like a thoroughbred horse, getting better and better all the time until the end, when he works up a cyclone of laughter that wins him several recalls. Mr. Barnes knows how to handle his material, and most of it is very good indeed. Rapoli, the European juggler, was very successful in some feats that are out of the ordinary. He juggles seven balls with great dexterity and spins a very heavy wheel as though it weighed only a few pounds. The Eretto Troupe did a startling acrobatic specialty that was approved. Klein, Ott Brothers and Nickerson discovered sweet music by playing on a variety of instruments. Carson and Willard handed out a very amusing assortment of German dialect humor that was laughed at. Anna Caldwell did a monologue very smartly indeed. Miss Caldwell has a very happy manner and a pleasant smile that helps her work immensely. She evidently believes in the "laugh and the world laughs with you" idea, and finds it successful. She told some stories and sang some songs that pleased and may be set down as a hit. Mr. and Mrs. Nell Litchfield in their rural comedy, Down at Brook Farm, were among the best-liked members, the quaint humor of the sketch making a strong appeal to all parts of the house. Miles Taylor came in for a share of the honors in the very strong bill in his single specialty, and W. D. Hall, monologist, also scored. Lynch and Jewell, Trask and Gladden, W. J. Templeton, Bassetto and Beldir, and the biograph and stereopticon were also in the bill.

Tony Pastor's.—George Fuller Golden was the star. His material was about the same as on his last visit, but it went very well. His "Contrasts" song was the hit of his act. Dixon, Bowers and Dixon were seen in their familiar act, which never varies a particle. Smirl and Kessner made a big hit with their acrobatic stunts and dancing. They were assisted by a very clever poodle. The Talbative Miss Norton entertained with her quietly original monologue, in which she gave some sage advice to her feminine friends. She also showed how the song, "The Blow Almost Killed Father," might be sung by women of different cities. Her material is new and bright and she has a pleasing delivery, although a slight quickness in her work would help it considerably. Baby Mabel, a little girl of nine or ten, exhibited some trained animals, assisted by Jeffrey and Alice Buck. The Carmen Sisters played diversity on banjos. Sam D. Drane made a hit with his monologue and imitations, which were excellently done. Others in the bill were Mr. and Mrs. Larry Shaw, La Vine and Alma, William and John Burke, the Tasmans, Wilbur Ames, and the vitagraph. The extra added attraction, one of the best in vaudeville, by the way, was the Pittsburg-McCoy Trio, in their screaming sketch, The Mischievous Brother, which kept the audience in convulsions from start to finish. The boy of the trio is very original in his methods, and if he keeps on improving he will make a first-class comedian some day.

Proctor's Fifth Avenue.—A Lady of Quality, splendidly produced and well acted, pleased very large audiences throughout the week. Minnie Seligman had the hardest task of the season, in playing Clarinda Wildairs, in which Julia Arthur shone so brilliantly a few seasons ago. Miss Seligman was fully equal to the task, however, and from every point of view her performance is worthy of the highest commendation. She was especially good in the scene in which she is jilted by Lance, and in the murder scene she was splendidly strong. Her costumes were superb. William Branscombe, as Sir John Gaze, was easy and natural and added another to his list of successes. Fred McAllister overacted a little at rehearsal, as the Duke, but his work was generally satisfactory. Verner Clargue gave a good performance of Sir Geoffrey Wildairs. The Chaplain of Gerald Griffin was a carefully studied and well played bit of character work, and is one of the best things he has so far done here. Polly Stockwell was appropriately tearful as the apprehensive sister of the wilful Clarinda, and Florence Reed scored her customary success as Lady Betty, a part admirably fitted to her. George Edwin Bagnall was excellent as Sir Christopher, and the other parts were all in good hands. The hit of the vaudeville portion of the programme was made by Marion Garson, a very young woman, who sang three songs most charmingly. Her last selection was "Violets," and the applause that followed her rendition of it proved that the audience took a decided interest in her work. The Barbieri, Cameron and Florence, Park's dogs, Eldridge, Tom Ripley, and the kalatechnoscope helped to pass the time.

Proctor's Twenty-third Street.—The Four Otts presented their new act, Helen in a Fickle, written for them by Joseph Hart. It reminds one forcibly of the sketches in which the Four Cohans were so successful in vaudeville, on account of the brightness and liveliness of the action and the whirlwind style of the fun-making. The plot is full of complications, all of which are based on mistaken identity. Everybody concerned takes everybody else for some one except the person that they really are, and naturally the result is a succession of side-splitting incidents that are calculated to keep an audience well warmed up. A "prop" that flags a ball and registers every time one of the characters tells a lie was a big success and created no end of fun. The skit was well played by all the Otts except the one that impersonates the angry wife. Her voice was too shrill, and if she would work about half as hard as she does it would be a great improvement. Techow's really remarkable cats were a source of unalloyed delight, especially to the youngsters. The little Dickens sketch, Holly Tree Inn, was well received, May Belle Rae being especially good as Harry. Frederick Brothers and Burns scored heavily in their musical comedy act. Others are worthy of praise were Tom Almond, Bennah and Miller, and William Thompson Davis. The bill also included the Young America Quintette, Mr. and Mrs. Harry Ellsworth in The Silk Stocking, Feist, Courtney and Dunn, Till's marionettes, and the kalatechnoscope.

Proctor's 125th Street.—The return of the regular stock company of the theatre was the occasion of quite a demonstration of regard on the part of the constant patrons, and Miss Keim and Mr. Wilson were given hearty receptions. Rosedale was the play, and it was well done. Mr. Wilson as Elliott Gray was as forceful and handsome as ever. Miss Keim carried off her share of the honors as Rose Leigh. Ivah M. Wills was a stunning Florence, and Little Marguerite proved pleasing in the part of the child. Cecylie Mayer, Eva Gray, Bessie Lea Lestina, Grace Huntington, Arthur Duchanois, Benjamin Horning, Charles M. Seay, H. Dudley Hawley, Sol Aiken, George Friend, Duncan Harris, and Wallace McCutcheon were all good. The Living Art Studies, Pauline Saxon, and the kalatechnoscope were the olio numbers.

Proctor's Fifty-eighth Street.—Cumberland '61, was produced by the stock company and drew large and well pleased audiences. Several new faces were seen in the cast, including Hugh Ford, Augustin MacHugh, Albert Darrie, A. H. Stuart, Oscar Graham, and Lovetta Healy. Mr. Ford, as Dick Kennett, gave a realistic impersonation of the half-breed, and was applauded. Edna Archer-Crawford played Alice Ainsley with her usual grace and charm. Mr. Stuart, Mr. MacHugh, and Miss Healy were excellent. The vaudeville section was led by Darrah and Russell in their musical novelty, At the Railroad Crossing. Their scenery is very pretty. Bettina Gerard sang very well. The kalatechnoscope continued to please with its new pictures.

Hurtig and Seamon's.—Clayton White, Marie Stuart and company presented their amusing sketch, Dickey, which has many laughable situations. Mr. White's quick transition from the character of "sporty" judge to "husky" physical culture professor and back again, was amazingly well done. Marie Stuart received a cordial welcome and sustained her popularity with great success. Maud Raymond scored her usual hit. Her style is thoroughly original and she presents her bright and witty monologue with effect. The audience was especially pleased with her topical songs, and after repeated encores seemed very reluctant to let her go. Hines and Remington caught the popular fancy at once with Miss Pittter of Pittersen. As fun-makers they continue to be irresistible. The Hines, in their acrobatic comedy act, introduced two of the trained apes of monkeys, whose mischievous tricks are very ludicrous. Weston and Allen, in The Rent Collector, met with marked approval, and their clever dancing and singing was hearty appreciated. The Gebest Sisters contributed some charming duets. Cross and Holden, Reed's bulldogs, and the vitagraph completed the bill.

Weber and Fields'.—Peter F. Dailey, William Collier, John T. Kelly, Charles Bigelow, and Weber and Fields introduced a lot of new material into Twirly Whirly and The Sticktoitiveness of Gelatine. The burlesques grow better with every performance.

The Burlesque Houses.

Dewey.—Scribner's Morning Glories bloomed forth a little ahead of the regular morning glory season to be sure, but apparently were all the more welcome on that account. The hats in the collection were very fetching indeed, and it was noticed that there was an utter absence of anything resembling century plants. The head gardeners were Harry Hastings, George L. Dockray, and Fred Louie, with clever assistants. The principal wingers were Viola Sheldon, Vallie Eager, Belle Jordan, Rose Louie, Lillie Hughes, and Mabel Mele. A good olio was furnished by Cooper and Schull, Clifford and Burke, Leslie Brothers, John and Lillian Hoover, Couture Brothers, and the Blue Comedy Trio. My Son's Wife, divided into two acts, was the burlesque.

Minsk's Bowery.—The Topsy Turvy Burlesquers repeated successes made on previous visits. The Three Shamrocks, and Kenn, Welch and Melrose were prominent in the fun-making.

London.—Manager Curtis presented the Rose Hill English Folly Company for a return engagement to large houses.

Olympic.—Al. Reeves and his associates entertained a goodly number of Harlemites and Bronxers last week.

MRS. STROMBERG'S BENEFIT.

The benefit for the widow of John Stromberg at Weber and Fields' on Sunday night was a great success. About $6,500 was realized, $2,000 of which was raised by Lillian Russell, $1,000 by Fay Templeton, and $1,000 by Frankie Bailey, who secured over $200 by selling programmes. The bill included Weber and Fields and their entire company and a host of volunteers. The managers revived the act with which they started the profession twenty-five years ago, doing a song and dance called "Here We Are, An Irish Paper." Others who helped were Rose and Fanchon, Lillian Russell, Peter F. Dailey, Joe Welch, John T. Kelly, Fay Templeton, De Wolf Hopper, William Collier, Louise Allen, James Richmond Glenroy, James Thornton, Conkley and McBride, Quigley Brothers, Digby Bell, Julius Witmark, Hertz Fowler, and Charles A. Bigelow. Nearly all of the late composer's hits were sung. At the end of the performance the entire company and audience joined in singing "Auld Lang Syne."

PASTOR'S EMPLOYES' BALL.

The annual ball and coon-shouting contest of the employes of Tony Pastor's Theatre took place on Thursday evening last at Tammany Hall. It was a big success from every point of view. The gold medal for coon-shouting was won by Tom Moore. The following were responsible for the success of the affair: Burt Green, William Kennedy, Frank Hardiman, Louis Schwartz, Harry Taylor, Joseph Neuberger, Ernest Goldie, Charles Ludwig, Fred. Neuberger, John Wills, James Bennett, George Sullivan, Charles Michaels, Edward Lawrence, William Browning, James Cook, Fred. Hyland, Benjamin Davidson, Charles J. Drumm, James Powers, William Morrell, John O'Mara, Louis J. Amaro, August Ernest, Gus Dorney, Sam Schaefer, Isaac Isaacs, Willie Lewis, Herman Cohen, John Russell, Jr., Bruno Gilmore, Clarence Smith, Frank Taylor, William Crowley, Frederic Wilson, Egon Stargnet, Thomas Ahearn, Harry Marion, Thomas Bourke, Jack Russell, Matthew Nally, and Harry Lewis Whiting.

LION'S BITE FATAL.

While at his residence, at Vade Mecum Springs, N. C., where he keeps a number of animals, J. H. Sparks, proprietor of Sparks' Circus, entered a cage containing a pair of African lions. He had done this in safety, several times, but on this occasion, one of the beasts seized with his teeth Mr. Sparks' right arm and inflicted severe injuries, almost killing him before assistance arrived. So serious were the injuries that amputation of the injured member was found necessary. Mr. Sparks grew rapidly worse from blood poisoning, and died on Jan. 28. He was forty years old, and had been in the circus business twenty-five years.

WELL KNOWN BICYCLIST MARRIED.

The wedding bells in the pretty town of Hull, England, were merrily rung a few weeks ago. When William Newhouse, of the trick cycling team, Newhouse and Ward, was joined in wedlock to Alice Mary Ann Matilda Archer. Miss Archer, who apparently has many patron saints, plays under the name of Lily Lena, and is appearing as Aladdin in the pantomime at the Grand Theatre, Hull.

DAVID ROBINSON PROMOTED.

David Robinson, who has been treasurer of the Orpheum in Brooklyn since its opening, has been appointed business-manager of the Novelty Theatre, Brooklyn, by Percy G. Williams. Mr. Robinson has been with Mr. Williams for five years, and his promotion is well deserved, as he is a courteous and able young man who is bound to make his mark.

MARIE STUART ILL.

Marie Stuart, who is with Clayton White in Dickey, was taken suddenly ill with pneumonia last week. They were compelled to cancel their engagement at Hurtig and Seamon's, and will rest until Miss Stuart has fully recovered.

HILLIARD RETURNS TO VAUDEVILLE.

Robert Hilliard will make his reappearance in vaudeville on Monday next. For several weeks past he has been playing Jim Bludso at the Fourteenth Street Theatre.

VAUDEVILLE JOTTINGS.

Wright Huntington is elated over the success of his new sketch, A Stand Off, by Charles T. Dazey, which he tried at the Keith houses in Boston and Providence recently. Mr. Huntington is sure it is as good as his great hit, A Stolen Kiss.

Albert Amberg, formerly with Elkins La Shelle's Sergeant James co., has accepted the position of stage-manager at the Empire Theatre, Hoboken, N. J.

Abe Leavitt, Jr., with Harry Hawks' Night on Broadway co., has entered the song writing field. Mr. Leavitt has published two songs with Harry Hoyland and Dawson, "My Little Jungle Bird," and "Nobody Cares for Me," and one with Charles E. Harris, "The Girl Who Waits for Me." Harris has gone to London on these new songs. "World Then and Now" is a "Tale of Cock-a-Doodle," by Max Ulz in the issue, and "It's a Sunny Day, That's All," which will be published by Harry Von Tilzer.

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BARLE REMINGTON.

Photo by Pittsburg, New York.

Above is a new picture of Barle Remington, of the well-known team, Hines and Remington, as she appears in the first part of their successful creation, Miss Pitter of Pittersen. As usual, Miss Remington autodates the present automobile craze by a year or so, and presumably, when she is ready to drop the act, others will be just awakening to the possibilities of burlesque in that line. Miss Remington's work, however, is so entirely original that, as one of her critics says, "she is a whole class all by herself." Speaking of press notices, Miss Remington says if they were legal tender she would "never have to work no more." It may not be generally known, but when Miss Remington doffs the "cap and bells," she is a most serious student of advanced literature, and is herself the author of several popular recitations, poems and sketches. It has long been her dream to appear in a production of one of Hearn's plays, and to that end she has engaged a well-known legitimate actor to coach her in The Doll's House, which she will produce, if she can obtain a theatre for a series of children's matinees, after school hours, from three-thirty to five o'clock. She is also studying Ghosts, which she proposes to play for the "Third Platoon" of the New York police, who have from four to five A. M. to themselves, and would no doubt appreciate her genius more than the effete and blasé theatregoer. This is, of course, only a side issue, as Miss Remington is booked in vaudeville for the balance of this season and part of next in Miss Pitter and other acts.

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"Mary Hampton and Co., in your new sketch, a BIG HIT."
ROBERT GRAU (Telegram).

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and FANNY WINFRED.

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HUGHES

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J. NORTON—BINKLY—MABEL

IN

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"THE BEAU BRUMMEL."

STUART BARNES

HE SINGS AND TALKS.

HAL DAVIS AND INEZ MACAULEY

Presenting Edmund Day's Delightful Society Sketch, THE UNEXPECTED.

NOTE—Will produce a new act within 90 days, same author, and, as in the past, will be something out of the ordinary. Always looking for a novelty and willing to pay for it any time.

THIS WEEK—Cook's, Rochester. This season, All Filled. For next, ask JO PAIGE.

Leona Thurber

THE GIRL WITH THE BOGEY BOYS.

Open Time in February. Address MIRROR.

Just a plain Black-Face Comedian who entertains.

EDWIN LATELL

Well, just slaughtered them again at the Orpheum, Brooklyn. No. 9 on the bill! All the managers and wise folks were in Monday night, including Ch'cot.

This week—Cook Opera House, Rochester.

"Vaudeville's Best Mimetic."

AL. LAWRENCE

This week, Jacques O. H., Meriden, Conn.

N. B.—Last week I served *Yale's smartest selects*, namely, New Haven, "Conn." *S. Z. Poli, T. H. Sullivan* and the "*ONECO*." Another good one. *Look it up.*

LONDON "MUSIC HALL,"

The Great English Vaudeville Paper—Weekly.

601 STRAND, W. C.

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1903. July 27 till Sept. 19 (8 weeks), Johannesburg, So. Africa. Oct. 26-June 19, 1904 (31 weeks), London and the Provinces. European Agent, E. WARNER.

RASTUS and BANKS

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Engaged as special feature, with TRIP TO THE JUNGLE CO., this week, Empire Theatre, Washington, D. C. Have Feb. 23 and March 2 open. Address 31 W. 27th St., New York, or all Agents.

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BAILEY AND MADISON

Have weeks Feb. 16, 23, March 2 open. WIRE. Avenue, Detroit, this week. Toledo, Ohio, week Feb. 9. Managers, get this act. The hit of every bill.

J. K. Hutchinson AND Rolinda Bainbridge

In Edmund Day's one-act Cyclonic Farcicality,

RAISING THE WIND.

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The King and Queen of Irish Comedy.

JAS. B. **The Donovans** FANNY

The Laughing Features with Rice and Fenton's Famous Vaudeville Stars.

JAMES RICHMOND GLENROY

MISTER GREEN GLOVES.

Age 39, on stage 25, weight 190. Played every place. This week, home and mother.

BERT HOWARD and LEONA BLAND

"This is a notice from one of the most conservative papers in the West, the Cleveland "Press." (This department is conducted in the interests of the readers of "The Press." "The Press" accepts no free theatre tickets and the criticisms are the honest opinions of the critic):
"Bert Howard and Leona Bland are not the headliners, but they might well be, for they are easily the hit of the show, though their sketch is not new to Empire patrons. Howard's piano playing seemed to be just what the Monday afternoon audience wanted, and he was kept at the instrument so long that the sketch ran over half an hour, and without tiring anybody."
Temple Theatre, Detroit, this week.

JAMES J MORTON

Making a good living in Vaudeville—*telling jokes and singing songs.*

TOM RIPLEY

MONOLOGUE AND SINGING COMEDIAN
ADDRESS 336 E. 123 ST. N. Y.

HURD *Magician.*

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THE ROBERTS FOUR

in "The Doll Maker's Dilemma."

ORPHEUM, SCRANTON, PA., THIS WEEK.

O YES! We are always doing SOMETHING.

ANNA CALDWELL

BIG HIT AT KEITH'S

FEB. 23d OPEN. Address: KEITH'S, Providence.

Haskell's Tips, No. 16—Contracts are not made to be broken, and if broken too often it will require a loan broker to keep you from going broke, says That Rascal

LONEY HASKELL

Foolish of me to wander so far from dear old Broadway, but curses on the contracts that forced me away. Coming back soon. Address Orpheum, New Orleans, La.

P. S.—The track looks fine.

W. W. PROSSER, Dramatic Author

Writer of A COUNTESS FOR REVENUE ONLY and A MERCENARY MISSIONARY for Gracie Emmett. TRAIN TWENTY MINUTES LATE for J. Norton and Mabel Binkly.

In preparation: A one act comedy for Lillian Burkhart. A three act comedy for Gracie Emmett. An operatic vaudeville comedy for Robert and Berg. Will accept a limited number of commissions from recognized players. For terms on Plays, Sketches, Lyrics, and Librettos, address

W. W. PROSSER, Correspondent DRAMATIC MIRROR, Columbus, Ohio.

CHARLES HORWITZ

(OF HORWITZ AND BOWERS.)

AUTHOR OF THE SEASON'S BIGGEST HITS IN VAUDEVILLE.

The following acts are from Mr. Horwitz's pen, now being played in England and America: Mr. and Mrs. Gene Hughes in A Matrimonial Substitute, Gracie Emmett and Co. in Mrs. Murphy's Second Husband, Howard and Bland in A Country Boy, Mr. and Mrs. Tony Farrell in An American Duke, Mack and Elliott in The New Minister, Baker and Lynn in The Electric Boy, Kline and Gottfield in A Medical Discovery, Monologue for John L. Sullivan, and many other hits. For terms on plays, sketches, monologues, etc., address

CHARLES HORWITZ, 34 East 21st St., N. Y.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—In entering the past week's entertainers at the vaudeville houses I found many who had formerly been in the front of their own. [illegible] WALTER L. MAIN.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, resident mgr.): Crowded houses New Year's Eve and Day. [illegible] HOWARD G. RIPLEY.

JERSEY CITY, N. J.—Bon Ton (Clarence W. Dolphin, mgr.): The house was packed every day last week with Princess Rose as the attraction. [illegible] WALTER C. SMITH.

TORONTO, CAN.—Jacob Litt's Grand (Jacob Litt, mgr.): Week Jan. 28-31: Dan Quinn's Irish Giants, Wilfred Clarke and Company, Wilson and Pearson, Ward and Cullen, Ward and Stanley, Ward and Hart, Ward and Vokes, Ward Brothers, Ward and Lawrence, Ward and Ward, Ward and Ward, Ward and Ward

FOR SALE.

Sam. Lockhart's Marvelous Performing Elephants

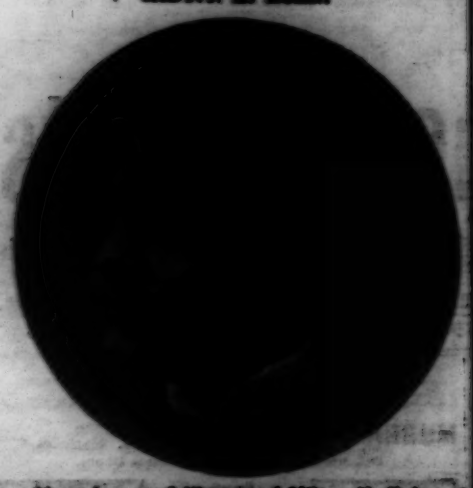
SAME is similar, known as "THE THREE GRACES," and "TOM-TOM," the Baby Elephant Cyclist, acknowledged by Managers, Public and Press to be the greatest animal act of its kind in the world. Reason for selling: Retiring from business.

Act can be seen at Keith's New Theatre, Philadelphia, Pa., weeks of Jan. 26 and Feb. 2; Keith's Theatre, Boston, Mass., weeks Feb. 9 and 16; Keith's Theatre, Providence, R. I., week of Feb. 23.

Address as per route, or care N. Y. DRAMATIC MIRROR.

Hall, Tim—Columbia, St. Louis, 2-7.
Holland, Lewis and Co.—Avenue, Pittsburg, 2-7.
Holmes and Buhler—Haymarket, Chicago, 2-7.
Holmes and Hosh—Gayety, Kansas City, 2-7.
Holmes, Alice—A. and S., Boston, 2-7.
Holmes, Harry—Empire, Omaha, 2-7.
Howard, Bessie—Gayety, Detroit, 2-7.
Howard, Willis—Empire, Toronto, 2-7.
Howard and Wyman—Empire, Chicago, 2-7.
Howe and Scott—Howard, Boston, 2-7.
Howard, Jas. and Bess—Proctor's, Albany, 2-7.
Howard and Bland—Poli's, New Haven, 2-7, Temple, Detroit, 9-14.
Hudson and Bates—Howard, Boston, 2-7.
Hunter and Ludlow—Avenue, Pittsburg, 2-7.
Hurtig and Seamon's—Grand, Chicago, 2-7, Haymarket, 9-14.
Huskins, The—Arch St. Museum, Phila., 2-7.
Hyman and Dudley—Columbia, Cincinnati, 2-7.
Irwin, Vic—Gayety, Washington, 2-7.
Irwin, Geo.—Gayety, Kansas City, 2-7.
Jackson and Dorney—Crystal, Omaha, 2-7.
Jackson and Jackson—Gayety, Toronto, 2-7.
Jackson and Jackson—Star, Pull River, 2-7.
Jackson and Lewis—Keith's, Boston, 2-7.
Jackson, Frank—A. and S., Boston, 2-7.
Jackson, Jas. and Ida—Keith's, Boston, 2-7.
Jackson, Jas. and Ida—Keith's, Boston, 2-7.
Jackson, Jas. and Ida—Keith's,

MILTON H. KOHN.



Above is a good likeness of Milton H. Kohn, of the Union Music Company, who is rapidly forging to the front. Mr. Kohn spends the greater part of his time on the road in the interest of his firm, and recently returned from Cuba, where he found many buyers for his publications. He has written a number of song and instrumental compositions including "Beautiful Eyes I Love So Well," "When We Were Twenty-one Waltzes," and "Sweetheart, Good-bye," a story song recently published, which promises to become popular.

DOWN IN MUSIC ROW.

Pauline Midgley still sustains with "When a Lady Leads the Band," and the dialect song, "I Took I Got My Plenty Now."

Cobb and Edwards are happy over the success of their ballad, "Could You Be True to Eyes of Blue, If You Looked Into Eyes of Brown?" The street pianos are playing the song, and a great many of the best singers have been very delighted with it.

Lambert and Stanley are singing "Dream Days of Restlie" in vaudeville.

The Four Browns are singing "Along the Mobile Shore," "Belle Brown," and "The Girl Who Leads the Band."

The Klein Brothers and Ott, musical artists, are featuring "Always Makes the Heart Grow Fonder," and it goes big with them. This song is also being done by the Harmony Four.

Sarah Brown, the operatic of Lost in the Desert, is featuring Shapiro, Bernstein and Company's songs, "Only a Dream of the Golden Past," "The Gambling Man," and "Just Kiss Yourself Good-bye."

La Tosca Rosaude and Lee Owen Smith have placed with the Vandersloot Music Company a high class ballad entitled "I Would Forget." The words are far above the average, while the music is inspiring.

Matt C. Woodward, of Woodward and Jerome, received a handsome gold-headed cane from the members of St. Finnbarr's Amateur Opera company, who gave a performance of The Illinois at Ulster Park Casino last week. A member of the company in presenting the cane said that the success of the entertainment was due entirely to the clever work of Mr. Woodward, who directed the rehearsals.

"Just a Line from Jennie" promises to be one of the popular story ballads of the day. It is by Haines and Armstrong, and is sung by a number of principal song readers.

The Pattons appeared at the Boston Theatre on Sunday, Jan. 25 (by permission of Harry Doel Parker, manager of Under Southern Skies), and scored with "In Sunny Africa" and "Dakota and Shelly's song of the South entitled "Under Southern Skies," which the Pattons use in Mr. Parker's production of the play of the same title.

Marion Shapiro, whose this management has been associated by the firm of Shapiro, Bernstein and Company, has begun to select new songs for the coming season that no doubt will eclipse the successes of this season.

Rosalie, "the vital spark," is singing to encores nightly Shapiro, Bernstein and Company's new song hits, "Susie Anna" and "The Gambling Man," by Jerome Schwartz.

William Quirk, of Cross and Fates, writes the publishers, "I'm making an emphatic hit with 'Dat's de Way to Spell Chicken,' and expect to do as much with 'Oh, Joy,' Arthur Gillespie's comic novelty."

William Jerome, of Jerome and Schwartz, promises some new ideas in the shape of comic songs shortly. The chances are that a majority of them will be successful, considering the fact that during the past year two out of three of his compositions have been great hits.

The Lorettis Sisters are singing Shapiro, Bernstein and Company's new songs, "Only a Dream of the Golden Past," "Just Kiss Yourself Good-bye," "The Gambling Man," and Maud Nugent's new song, "Pearlie."

Jackson and Dockson, the clever sister team, are singing "My Tiny Chinese Lady" and "Good-night, Beloved, Good-night." The latter song is also featured by Elsie Buckley.

Otto Meyer, leader of the orchestra at Hotel Bonham, reports that "Sweet Clover" is a favorite number, and he is repeatedly requested to play it.

Nellie Pierson, of the Bling and Woods big show, is singing "Only to Call Her Baby," "Just to be Near You," and "In Loveland."

Flossie Allen, the character change artist, is meeting with success singing Jerome and Schwartz's new coon songs, "Susie Anna," "The Gambling Man," "Just Kiss Yourself Good-bye," Maude Nugent's new song, "Pearlie," and Stanley Crawford's latest ballad, "Only a Dream of the Golden Past."

The Fennells, singers, dancers and acrobats, are still featuring "Ma Carolina Carolina," "Belle Moore," and finishing their act with the popular two-step, "Gunner's Mate," published by the Windsor Company.

Felix Feist has written a new waltz song entitled "When the Moon Shines Bright." It is one of those catchy, swingy waltz songs, and stands a good chance to win popular favor.

Floyd Trahern, who so cleverly played one of the "fighting boys" in William A. Brady's Lovers' Lane last season, has written a novel story song which will be published soon.

Joseph W. Stern and Company have purchased the entire catalogue of the Broadway Music Company. One number, "If You'll Be M-i-n-e, Mine," by Breen and Geary, is rapidly becoming popular.

The Four Morlens, headliners in vaudeville, are singing "I've Got to Go Now, 'Cause It's Goin' to Rain," and "I'm a Jonah Man." These songs are also being sung by Grace Chapman and Sidney Grant.

Carlin and Brown, German comedians, starring with Gus Hill's Spotless Town, are featuring Jerome and Schwartz's comic song hits, "In Spotless Town," "When the Stars Are Shining Bright," and "The Gambling Man."

Gordon Eldrid sang Trahern and Smith's story song, "Sweet Clover," at Pawtucket, R. I., last week, and received special notice from the press of that city, praising the song and his clever rendition.

Harry Schenk, of the Al. G. Field's Minstrels, is featuring "I'm a Jonah Man," Williams and Walker's newest hit.

Nellie Hanley is meeting with success singing Shapiro, Bernstein and Company's new ballads, "Only a Dream of the Golden Past," "I'll Wed You in the Golden Summertime," and "You'll Always Be the Same Sweet Girl to Me."

Charles Baker writes the Windsor Music Company: "I am using your 'Coney Island Coon,' also Ed Rogers' march song, 'Duty to Home and Flag,' and say without fear of contradiction that they are two of the best songs in my repertoire, and I intend to use them for quite a while."

The Brownie Sisters are singing William Gaudy's "Ma Starlight Bee" and "Just for To-night."

The Ladies' Orchestra at Payton's Fulton Street Theatre opened again last week. Several numbers were heartily encored, especially the ball solo, rendered by Cora Ball Lewis, whose clever work the preceding week won favor.

Will H. Aretard announces that "Ring Down the Curtain, I Can't Sing To-night," is rapidly gaining in popularity in the Far West.

Dorothy Ballard has in preparation Doty and Brill's new waltz song, "Is It Love?" which she will introduce shortly in vaudeville.

Charles W. Doty, of the Smith, Doty and Cox trio, played the Grand at Indianapolis last week and scored heavily with his own composition, "Only a Soldier Boy." The trio will play in Brooklyn the week of Feb. 16.

QUIET BUT SINCERE.

Saturday, Jan. 24, Mr. Witmark and his sons, Isidore, Julius, and Jay, wended their way to their new building in course of construction at 144 and 146 West Thirty-seventh Street. So solemn did they appear that their actions attracted the attention of several of their intimate friends, who had witnessed their departure from their present abode in West Twenty-ninth Street. One of the party carried a mysterious looking metal box, the other a silver trowel, while others carried carefully wrapped packages. When they reached the building Mr. M. Witmark approached a big block of white sandstone, trowel in hand, while the rest of the party gathered around him, when they were seen to deposit the mysterious box and packages. This was their idea of laying the corner-stone of their beautiful new building. Owing to the fact that a great many friends of Witmark's are out of the city they decided to proceed quietly and confine a big reception to all their friends as soon as the building is ready for occupancy, early in May. The building has "gone up" as if by magic during the past three weeks, reaching the height of six stories. The building will be a model one, and many are anxiously awaiting its completion, to participate in the opening festivities.

AMATEUR NOTES.

The pupils of the Verdi School of Light Opera, at Akron, Ohio, of which Mrs. H. H. Heston is principal, have in preparation a production of The Wedding Day, by Stream and Howards. The performance will be given at the Colonial Theatre at an early date in February.

The play, Co-Ed; or, One Yard to Gain, will soon be presented by well-known amateurs of Sheboygan, Wis.

The Boston Bank Officers' Association will present the musical extravaganza, Baron Munchausen, written expressly for it by E. E. Barnet, well known as the creator of so many successful pieces. The performance will be given a week's run, beginning Feb. 2. J. D. Billings, H. D. Gardner and C. C. Denny will play the star roles.

An amateur presentation of Calliope, the new musical comedy by Hubert Levy and John Mason Straum, will be given at Louisville, Ky., on Feb. 16.

The Knights of Columbus of Brockton, Mass., last week gave two very successful performances of the comic opera Colonia. A professional production of the play is now being rehearsed.

Captain Racket was presented at the Tallulah, La., Opera House recently by local talent, assisted by Mrs. May Owen Flanagan and Baby Flanagan, for the benefit of the Opera House. Play was excellently rendered and proved a financial success.

Students of the Dobinson School of Expression and Dramatic Art, in Los Angeles, Cal., presented W. S. Gilbert's comedy, Engaged, at the Los Angeles Theatre, on Jan. 12, before Louis Janin and Frederick Warde—in whose honor the performance was given—and a very large audience. The young players received high praise from guests of honor and from the press of the city.

The Amperian Dramatic Club of the Borough of the Bronx is busily preparing for its series of plays this season. The club has been in existence for six years and has advanced by easy stages from one-act farces to important three-act plays. Norman Gluber, of the Actors' Fund, is one of the prime movers in the organization.

The Polytechnic Dramatic Association of Brooklyn will give its annual performance at the Academy of Music on Feb. 6, producing Augustin Daly's play, 7-20-8.

Arnold Dolmetsch will give a farewell performance of his lecture on old music at the Manhattan Theatre on the afternoon of Feb. 6.

On the evenings of Jan. 27, 28, 29 and 30 an entertainment for the benefit of St. Monica's Church was held at St. Monica's School Hall, 416 East Eightieth Street. A cast of well-known amateurs presented The Chimney Corner and Slasher and Crasher. Francis M. Verdi was the stage director, and the cast included T. Agnes Verdi, Charlotte Albright, Marion Blake, James Cunningham, D. Melville Robbins, Thomas D. Visage, Joseph B. Verdi, and Francis M. Verdi. Mr. Evert Jansen Wendell rendered several vocal selections between the acts.

Palmer Cox's Brownies in Fairyland were presented at the Academy of Music under the auspices of the Central Boys' Department, Y. M. C. A., Jan. 20, to a well filled house. The performance moved without a hitch and the management deserves credit for its able handling of the large and well trained chorus. A feature of the performance was the delightful singing of Phyllis Geyer.

The Amaranth recently revived F. A. Marshall's play, False Shame, at the Academy of Music, Brooklyn. In comparison with present problem plays this success of thirty years ago seems very commonplace in theme and action. Still the story was closely followed by the large audience, which showed approval. The dramatic corps of the Amaranth has changed considerably in the past year, and reveals new faces at each performance. All the performers have certainly displayed an aptitude for the parts assigned them. To William Rosell, Jr., was intrusted the lead, Lord Chilton, and he depicted the character with manliness and strength. John Costello acquitted himself creditably as Ernest Bragleigh, while James Pennoyer added another capital performance as Colonel Howard. Ethel Lloyd contributed a charming and pleasing portrayal as Magdalen. Alice Post was effective as Constance, and Mabelle Williams made much out of little as Mary.

MUSIC PUBLISHERS. MUSIC PUBLISHERS.

Praises Sent from Everywhere

For Shaw and Pantz's Great Song Hit,

Dat's De Way To Spell Chicken.

Scores of Letters and Telegrams received every day by the Publishers.

The feature of all big Minstrel Shows En Tour!!
The Comic Hit of Dumont's Minstrels, Philadelphia!!

FREE The above song to reputable performers. Regards, [illegible] Kloth; send stamps for postage also copy to the [illegible] New York Office 1 W. 34th Street.

M. WITMARK & SONS,
NEW YORK. CHICAGO. LONDON.

Professionals are invited to call and hear JEROME and SCHWARTZ'S GREAT COON SONG HIT
THE GAMBLING MAN
A SENSATION EVERYWHERE.
SHAPIRO, BERNSTEIN & COMPANY, 45 West 28th St., N. Y.

THE BEST QUARTETTES USE THE BEST BALLADS.
Send for Complete Quartette Arrangement of
UNDER SOUTHERN SKIES.
THE BEAUTIFUL STORY SONG.
VANDERSLOOT MUSIC CO., 41 West 28th St., New York.

J. FRED HELF
5 BIG HITS.
If You Can't Be a Bell Cow, Pull in Behind. Lew Dockstader's Big Hit.
The Night of Joy. Johnny Cantor's Big Hit.
[illegible] Coon Song Hit.
My Mammy Was a Northern Girl. Little Gibson's Big Hit.
If Money Talks It Shall an Speaking Terms With Me. Tennett's Big Hit.
Address care SOL. BLOOM, 37th St. and Broadway.

AT THE BALL TO-NIGHT
THE LATEST AND GREATEST OF WALTZ SONGS.
Send for it quick, if you wish to be the first to sing it.
WOODWARD & JEROME, With Sol Bloom, 37th St. and Broadway.

TWO GOOD ONES.
A Dreamy Waltz, AMERICAN BEAUTY WALTZ By ALLEN F. WILSON
A Charming Love Song, SWEETHEART GOODBYE By MILTON H. KOHN.
Send 10 cents in stamps for beautiful sample copy.
UNION MUSIC CO., - - 101 West 42nd Street, New York

COBB AND EDWARDS' GREAT HIT
Could You be True to Eyes of Blue,
If You Looked into Eyes of Brown.
GREATER THAN EVER. ADDRESS 45 WEST 29TH STREET, NEW YORK

FREDERICK V. BOWERS.
Of Horwitz and Bowers.
"Composer who writes to live, and who lives to write."
—NEW—
NO ONE BUT YOU, THE LOVE LOST WATERMELON, DOWN WHERE THE DOUGHNUT GROWS, IN THE EARLY MORNING.
Address 31 East 21st Street, New York.

WM. JEROME and JEAN SCHWARTZ
Professional Copies of our New Hit . . . THE GAMBLING MAN New Ready.
Care Shapiro, Bernstein & Company . . 45 W. 28th Street, New York.

She's Just the Girl You Would Love.
This is the song that will make a big hit. The music is a very catchy waltz tune and the words tell a neat little story of the girl every man wants for a wife. Sent for late programme and 2c. stamp.
WM. H. BENNAMAN, Pub.,
118 N. Twelfth Street, Philadelphia, Pa.

TRAHERN AND SMITH—write, "UNDER SOUTHERN SKIES" The best story song. Send to Vandersloot Music Co. 41-43-25th St. Ny.

ONLY A SOLDIER BOY.
THE MARCH BALLAD SUCCESS OF THE YEAR.
Professionals are invited to call or write for this song hit.
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BREEN & GEARY'S
TWO NEW SONG HITS.
There Are No Fields of Cotton There. Pub. by Howley, Haviland & Dresser.
If You'll Be M-I-N-E, Mine. Pub. by Jos. W. Stern & Co.

In answering these advertisements, please mention The Mirror.

CORRESPONDENCE

(Continued from page 7.)

[illegible] Yeoff's Minstrels Jan. 23 to S. R. O. The Wilson Family 28. An American Healer 12.

WAVERLY.—OPERA HOUSE (J. K. Murdoch, mgr.): A Texas Tiger Jan. 28.

BATAVIA.—DELAMATER OPERA HOUSE (R. J. Dillingham, mgr.): Hoff. The Burglar 6.

NORTH CAROLINA.

CHARLOTTE.—ACADEMY OF MUSIC (Thomas S. Lewis, mgr.): Sweet Kitten in The Hawkeye Jan. 23 to good business. Miss Jones O'Neill in The Mayflower. Who in Flower to the largest house of the season.

RALEIGH.—ACADEMY OF MUSIC (Howard Bishop, mgr.): Jones O'Neill in The Mayflower Jan. 17 to good business. Miss Hilary in Wee Kirkland. Who in Flower to the largest house of the season.

NORTH DAKOTA.

FARGO.—THEATRE (C. D. Talley, mgr.): The Devil's Jan. 22 to good. Eva Tanguay in Wonderland Jan. 23 to good business. Ben Hur Jan. 24 to good business. Mme. Modjeska in Twelfth Night Jan. 26 to good business. Sweet Kitten Jan. 27 to good business. Mme. Modjeska in Macbeth Jan. 28 to good business. The Old and the Young Jan. 29. Two Orphans Jan. 30. Lady Chetwynd's Chinese Honeymoon Jan. 31. Ben Hur Feb. 1. Mme. Modjeska in Twelfth Night Feb. 2. Mme. Modjeska in Macbeth Feb. 3. The Old and the Young Feb. 4. Two Orphans Feb. 5. Lady Chetwynd's Chinese Honeymoon Feb. 6. Mme. Modjeska in Twelfth Night Feb. 7. Mme. Modjeska in Macbeth Feb. 8. The Old and the Young Feb. 9. Two Orphans Feb. 10. Lady Chetwynd's Chinese Honeymoon Feb. 11. Mme. Modjeska in Twelfth Night Feb. 12. Mme. Modjeska in Macbeth Feb. 13. The Old and the Young Feb. 14. Two Orphans Feb. 15. Lady Chetwynd's Chinese Honeymoon Feb. 16. Mme. Modjeska in Twelfth Night Feb. 17. Mme. Modjeska in Macbeth Feb. 18. 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Boyd, mgr.): Lewis Russell presented The Middleman Jan. 24 to S. R. O. A Business of One, Friday 31. Keene 1. Sun's Minstrels 2. Sullivan's U. T. C. 11.

NORTH EAST.—SIDNEY'S OPERA HOUSE (Charles A. Sidney, mgr.): Uncle Josh Spruceby Jan. 24 to good house. Sheldon Stock 26-31. Flanigan's Four Hundred 2.

LEBANON.—FOREST ACADEMY OF MUSIC (George F. Bauer, mgr.): The Fay Twin Jan. 24; fair house. Jewett's U. T. C. 26 to S. R. O. Bennet Sisters 28. The Clubber 29.

GREENVILLE.—LAIRD OPERA HOUSE (H. W. Heitz, mgr.): New Year Day by Day; good business. Gus Pixley's Gun Way Minstrels 26; fair business. David Lynch 27. Blue Jeans 28.

MILTON.—OPERA HOUSE (A. J. Shale, mgr.): My Island Prince Jan. 27; fair house. The Village Parson 28; good house. A Millionaire Tramp 4. Two Sisters 5.

CLEARFIELD.—NEW OPERA HOUSE (Captain Thomas R. Clark, mgr.): Edwards Stock co. Jan. 22-24; fair business. Official Detective 26, 27; one night; good house; second night poor house.

BROWNSVILLE.—THREE TOWER THEATRE (Robert Graham, mgr.): Gus Hadley Jan. 27 to good business. Gus Sun's Minstrels 2.

WARREN.—LIBRARY THEATRE (F. R. Scott, mgr.): Her Lord and Master Jan. 28 to large audience. Esther 4. Sun. Le Moyne 28.

FRANKLIN.—OPERA HOUSE (Geo. Mitz, mgr.): Esther Jan. 27 to S. R. O. Harris Stock co. 2-7.

WILLIAMSPORT.—BACHE AUDITORIUM (Scott and Dorff, mgrs.): The Sleeper Jan. 26; large audience. A Bunch Vine 4.

WAYNESBURG.—OPERA HOUSE (J. W. Stewart, mgr.): In Gretna Green Jan. 19 to good business. Kelly O'Brien 26; large house.

LOCK HAVEN.—OPERA HOUSE (J. N. Meyers, mgr.): Mr. Bluff Young Jan. 24. Sunbeam Stock co. 26, 31. Esther 2.

YORK.—ACADEMY OF MUSIC (J. E. Moody, mgr.): Chauncey Olcott Jan. 24; fair business. Julius Steich co. 26-31; large house.

FREELAND.—GRAND OPERA HOUSE (J. J. McNichols, mgr.): A Woman's Secret Jan. 17 failed to appear. Bill Tinkham 28. The Two Sisters 30.

HANOVER.—OPERA HOUSE (Harry C. Neill, mgr.): The Millionaire 23.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Henry Bell, mgr.): Lincoln Hudson co. Jan. 26-31, presenting The Rose of Delft, Richard Roach, A Daughter of the Rich, The Duke's Wife, and By the Light Command; to large houses. Very Grandpa 2. The Rogues Letter 3.

WOONSOCKET.—WOONSOCKET OPERA HOUSE (Jack E. Cohen, mgr.): Kennedy Island Jan. 21. Hopkins Comedy co. 22. The Flaming Arrow 2. Story On Guitar 3. Lend 4. The Gunner's Daughter 7. Abbey Stock co. 9-14.

WESTERLY.—SILVER'S OPERA HOUSE (G. E. Silver, mgr.): The Prude's Letter Jan. 26; small audience. Uncle Hudson Allen 4.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, mgr.): Hoadley's Jolly Pathfinders 9.

SOUTH CAROLINA.

COLUMBIA.—THEATRE (Goldsteel and Brown, mgrs.): Forest Nelson in A Comedy of Errors Jan. 21 to one of the largest houses of season. Kathryn Kidder 23 to fair house. Queen O'Hearts 24 to fair business. When Knighthood Was in Flower 27 to one of largest audiences of season.

SPARTANBURG.—GREENWALD'S THEATRE (Max Greenwald, mgr.): William F. Rice co. Jan. 19-24; fair business. Polly Up Willow Creek 2. Fay Templeton 5. 6 consecutive. Gardner's Band 7. Lady and Lover co. 9-14 consecutive.

CHARLESTON.—ACADEMY OF MUSIC (Charles Hoffman, acting mgr.): Kathryn Kidder Jan. 26; poor house. Queen O'Hearts 27; full house. When Knighthood Was in Flower 28. Ashley 2. Arizona 4. 5.

GREENWOOD.—ACADEMY OF MUSIC (W. E. Stone and Co., mgrs.): The Polly Up Willow Creek Jan. 26; good house. The Irish Ambassador 28.

FLORENCE.—AUDITORIUM (Harlinger and Caldwell, mgrs.): Lulu and Williams' Comedy co. Jan. 23 in The Count of Monte Cristo; good house.

SOUTH DAKOTA.

YANKTON.—NEW YANKTON THEATRE (M. W. Jencks, mgr.): Walker Whiteside in Richard III Jan. 26 to capacity. Ole Olson 28. The Irish Pawnbrokers 31. The Prisoner of Zenda 2.

WATERTOWN.—NEW GRAND OPERA HOUSE (S. A. Briggs, mgr.): Noble Theatre co. 2-7.

TENNESSEE.

NASHVILLE.—VENDOME (W. A. Sheets, mgr.): Street Scenes Jan. 14, 15 in The Comedy of Errors and The Hoodoo; large houses. Vendome Stock co. in Ranch 16-21 Mrs. Le Moyne in Among Those Present 22; good house. Jefferson De Angelis 19 in The Jolly Tailor; fair house. Lewis Morrison in Faust 23; large house. Stock co. in Ranch 16-21, 22; good houses. The Belle of New York 23, 24; fair houses. Lewis Morrison 26; good house. Primrose and Dockstader's Minstrels 28; large houses. Stock co. in Tangier of the Snow 26-31. Creatore's Band 2. Ben Greet 4. John Drew 5.——GRAND OPERA HOUSE (Geo. T. J. Boyle, mgr.): Boyle Stock co. in Friday 19-21; pleased very large houses. Fawn Ticket 26-31; large audiences. The Woman Hater 2-7.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, mgr.): Gaston and Pollock Stock co. Jan. 19-24 (except 20); business good. Plays: Lost in Africa, The Sleeping City, Brother Against Brother, A Runaway Wife, and A Stage-Struck Girl. John Drew 26; packed house. Audrey 28; large house. Lewis Morrison 27; good house. Bill Henry's Minstrels 28. The Prince of Tatters 2. Creatore's Band 3. A Thoroughbred Tramp 10. Four Cohans 12. Florodora 24. Are You a Mason 27. Primrose and Dockstader's Minstrels 28.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, prop.): John Drew in The Mummy and the Humming Bird Jan. 26; large house. Margaret Bulgana in Audrey 21 to an immense audience. Lewis Morrison 24. Bill Henry's Minstrels 26. Al. Wilson 31. Kathryn Kidder 2. Creatore's Band 5.

JACKSON.—MARLOWE THEATRE (Woerner and Tedford, mgrs.): Lewis Morrison's Faust Jan. 19; S. R. O. Wormwood 20. The Belle of New York 23 to S. R. O. A Thoroughbred Tramp 24. Jefferson De Angelis 26 cancelled. Rogers and Hart 27. Shenandoah Farm 28. Creatore's Band 2. When We Were Twenty-one 4. Adelphi and Rudolph 5.

MURFREESBORO.—CITIZENS' THEATRE (Avant, Fox and Lytle, mgrs.): Vendome Stock co. Jan. 19 presented Camille to large audience. Stowell's House and Juliet 20. The Merchant of Venice 21; good business.

COLUMBIA.—GRAND OPERA HOUSE (Ashby Wilkins, mgr.): Bill Henry's Minstrels Jan. 22; packed house. Vendome Stock co. in Taming of the Shrew 23 to large audience. Wormwood 27. Helen May Butler's Ladies' Band 2.

FAYETTEVILLE.—CITIZENS' OPERA HOUSE (J. M. Robertson, mgr.): Lewis Morrison in Faust Jan. 21; large audience. Bill Henry's Minstrels 24; good audience.

PARIS.—CRETE OPERA HOUSE (W. A. Finney, mgr.): A Thoroughbred Tramp Jan. 20; topheavy house. The Minister's Son 23. Ladies' Band 26. When We Were Twenty-one 5. Robert Mantell 9.

TEXAS.

SAN ANTONIO.—GRAND OPERA HOUSE (Sidney H. Weis, mgr.): Florodora Jan. 23 to capacity. David Harum 25, 26; good business. Lovers' Lane 27. Alice of Old Vincennes 28. Pennsylvania 30. Sherlock Holmes 30.——EMPIRE OPERA HOUSE (M. A. Brady, mgr.): Ashley-Rush co. 16-25 in A Midnight Folly and Lights and Shadows of New York to average business.

WACO.—THE AUDITORIUM (Lewis Plunkett, mgr.): David Harum Jan. 22; large audience. Gertrude Coghlan in Alice of Old Vincennes 23 to fair business. Lovers' Lane 24; large house. Florodora 26. Pennsylvania 27. Kelcey and Shannon 31. Hunting for Hawkins 28.——THE GRAND (Huff and McNeill, mgrs.): Hans Hanson 21; large house.

MARLIN.—GRAND OPERA HOUSE (J. G. Olterf, mgr.): A Wise Member Jan. 5; business satisfactory. Who, What, When Minstrels 8; business fair. Rose Coghlan 14 in Forget-Me-Not and The Second Mrs. Tanqueray to disappointing houses. David Harum 23; good house. Hans Hanson 29 to fair business. Pennsylvania 31.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (Greenwall Theatrical Circuit Co., lessees): A Wise Member Jan. 19; house fair. Lovers' Lane 20 to large audience. Florodora 21; fine house. Finnegan's Ball 24; satisfactory business. Sherlock Holmes 28. David Harum 29. Alice of Old Vincennes 30. The Eleventh Hour 31.

TEXARKANA.—HARDIN OPERA HOUSE (James M. Drake, mgr.): Black Patti Troubadours Jan. 19; good house. Ewing-Taylor Combination 20-24 (except 22); fair houses. Rose Coghlan 22; large business. Haverly's Minstrels 29. Mr. Plaster of Paris 31.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, mgr.): Haverly's Minstrels arrived late Jan. 19, curtain going up at 10 p.m. to fair audience. David Harum 20 to good house. Anna Held 21; S. R. O. Lovers' Lane 22; good house. Pennsylvania 23 to topheavy house.

DALLAS.—THEATRE (Gaveth Avery, mgr.): Anna Held in The Little Duchess Jan. 19, 20 to S. R. O. David Harum 21; good audience. Haverly's Minstrels 22; packed house. Lovers' Lane 23; small audience. Pennsylvania 24; small house. Hunting for Hawkins 26. Florodora 28, 31.

DENISON.—OPERA HOUSE (H. L. Reynolds, mgr.): When We Were Twenty-one Jan. 19; full house. Pennsylvania 20; fair house. Lena Cochran presented The Queen Mab Tragedy 21 to large audience. Haverly's Minstrels 22; crowded audience. Who, What, When Minstrels 27; crowded audience. Who, What, When Minstrels 28; Florodora 29.

PARIS.—THEODORE THEATRE (W. R. Kimbel, mgr.): The White Rose Jan. 21; small house. Finnegan's Ball 22; fair business. Sorrell Sunset 23; fair audience. Black Patti Troubadours 26; good house. Who, What, When Minstrels 28; poor house. Dennison Clark's Female Minstrels 31; small house.

SHERMAN.—OPERA HOUSE (L. Sanders, mgr.): Gertrude Coghlan in Alice of Old Vincennes Jan. 20; good business. Rose Coghlan in The Second Mrs. Tanqueray 26; fair business. Pennsylvania 28; topheavy house.

BELLEVILLE.—LEIX OPERA HOUSE: Finnegan's Ball Jan. 22; good house. Gertrude Coghlan 23; good house. Hunting for Hawkins 27. Boyle Taylor co. 2-7.

MARSHALL.—OPERA HOUSE (Livingston and Rahway, mgrs.): Kelcey Hall Jan. 21; good business. When We Were Twenty-one 26; good audience. Mr. Plaster of Paris 28. Haverly's Minstrels 2.

WAXAHACHIE.—OPERA HOUSE (J. M. Conley, mgr.): Florodora Club co. Jan. 16. Who, What, When Minstrels 19 to good business. Bear Minstrels 22 (local); large business.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Wilson, mgr.): Fortune Teller Company, topheavy, Jan. 21-24; light business. Florodora 26; S. R. O. (receipts $1,200).

LONGVIEW.—OPERA HOUSE (J. T. Smith, mgr.): Bump-Lord co. 2-4. Hunting for Hawkins 5. Because I Love You (local) 12. George W. Scott co. 16-21.

EL PASO.—MYERS OPERA HOUSE (W. A. Bergen, mgr.): Olympia Opera co. Jan. 19-24 to crowded houses in Bell Podes, Olivette, Wang, and Bocaccio. Hunting for Hawkins 26, 27; good houses.

CLEBURNE.—BROWN'S OPERA HOUSE (Captain John C. Brown, mgr.): Haverly's Minstrels Jan. 20 to fair business. Gertrude Coghlan in Alice of Old Vincennes 21 to good attendance.

GALVESTON.—GRAND OPERA HOUSE (M. C. Michael, mgr.): Florodora Jan. 20; every seat taken. Finnegan's Ball 22; large business. Sherlock Holmes 27. David Harum 28, 31. The Eleventh Hour 1.

TEMPLE.—EXCHANGE OPERA HOUSE (George Pfeuffer, mgr.): Bear Hanson Jan. 19 to good business. Florodora 24 to S. R. O.

DENTON.—WRIGHT'S OPERA HOUSE (Charles E. Donaldson, mgr.): Haverly's Minstrels Jan. 21; fine business.

BONHAM.—OPERA HOUSE (V. Stager, mgr.): Pennsylvania Jan. 21; good house. Who, What, When Minstrels 27.

BRENHAM.—GRAND OPERA HOUSE (Alex Strauss, mgr.): David Harum Jan. 24 to good house. At Valley Forge 14. Peck's Bad Boy 17.

TYLER.—GRAND OPERA HOUSE (A. Blake, mgr.): When We Were Twenty-one Jan. 22; good house. Irving-Taylor Comedy co. 26-31.

GREENVILLE.—KING OPERA HOUSE (Walter Keen, mgr.): Rose Coghlan 19. When We Were Twenty-one 21.

CLARKSVILLE.—TRILLING OPERA HOUSE (G. O. Graham, mgr.): Dark. Pennsylvania 12. The Eleventh Hour 27.

BELTON.—GRAND OPERA HOUSE (A. J. Sharpe, mgr.): Hans Hanson Jan. 20; fair attendance. Brennan-Rolo co. 29.

HENDERSON.—OPERA HOUSE (Syd De La Mar, mgr.): Dark.

CALVERT.—OPERA HOUSE (J. P. Cusinitz, mgr.): Hans Hanson Jan. 23; S. R. O.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, mgr.): Shore Acres Jan. 18, 19 to good houses. Corinne came back for afternoon and evening 17, playing to good houses. Gordon-Shay Opera co. 19-31 to fair business, presenting Carmen, Cavalleria Rusticana, Il Pagliacci, Il Trovatore, and Faust. Florence Roberts 22-24.——GRAND THEATRE (Jones and Hanson, mgrs.): Weary Willie Walker 15-17; light business. The Irish Pawnbrokers 19-21 to good business. Pickings from Puck 22-24.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, mgr.): The Irish Pawnbrokers Jan. 22; fair house. Robert Downing in The Gladiator 23 to fair business. Florence Roberts in Zaza 29. Carpenter's For Her Sake 4. The White Slave 10. The Peddler's Claim 12. A Gambler's Daughter 19.

OGDEN.—GRAND OPERA HOUSE (Joseph Clark, mgr.): Pickings from Puck Jan. 21; fair house. Gordon-Shay Opera co. 22 in Il Trovatore to large house. The Burglar and the Waif 24; small house.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, mgr.): Howe's Moving Pictures Jan. 26 to S. R. O. King's Dramatic co. 26-31 in fine burlesques. Plays: The Cherry Pickers, The Power of the Press, Sporting Duchess, A Ward of France, Faust, The Colleens, Camille, and The Fatal Card. The Bonnie Brier Bush 9. Hearts of Oak 11. Quinlan's and Wall's Minstrels 17.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, mgr.): Howe's Moving Pictures Jan. 20 to large audience. Royal Opera co. 26-31 cancelled. Hearts of Oak 3. Local Minstrels 19-21. My Friend from India 23.

BARRE.—OPERA HOUSE (W. W. Lapoint, mgr.): Howe's Moving Pictures Jan. 27 to S. R. O. J. C. Rockwell Dramatic co. 2-7. Hearts of Oak 10. Her Marriage Vow 13.

FAIR HAVEN.—POWELL OPERA HOUSE (John Powell, mgr.): My Friend from India 12. Mademoiselle Louise 18.

BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, mgrs.): Dark.——LIBRARY HALL (Charles Kimball, mgr.): The Great Dayton Show Jan. 26, 29.

WOODSTOCK.—MUSIC HALL: Royal Opera co. Jan. 23-24 to S. R. O. Howe's Moving Pictures 2. Bert Lynne 9.

BRATTLEBORO.—AUDITORIUM (George H. Fox, mgr.): Dark.

BELLOWS FALLS.—OPERA HOUSE: Dark Jan. 22-29. Howe's Moving Pictures 4.

RUTLAND.—OPERA HOUSE (A. W. Higgins, mgr.): Dan Daly 7.

VIRGINIA.

CHARLOTTESVILLE.—AUDITORIUM (J. J. Lecorman, mgr.): Bijou Musical Comedy co. in By the Red Sea Waves Jan. 20; large audience. Eleanor Robson presented Audrey 22 to good house. Arizona 27; very good business. A Texas Steer 4. Sam T. Jack's Burlesquers 10. Hello, Bill 14. Sweet Clover 16. Leon Herrman 18. Tim Murphy 21. A Night at the Circus March 2. Winchester 6.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, mgr.): Audrey Jan. 21 to capacity. Stuart Robson 24, presenting The Henrietta and A Comedy of Errors to large audiences. W. H. Crane 26, 27 in David Harum; business very good. A Night at the Circus 4. Winchester 10.——BIJOU THEATRE (Jake Wells, mgr.): Rose and Fenton combination 26-31 to good business. Bijou Comedy co. 2-7 in A Texas Steer.

NORFOLK.—THE GRANBY (Otto Wells, mgr.): Bijou Musical co. Jan. 26-31 in A Texas Steer to crowded houses. Vaudeville 2-7, headed by Madame Adelaide Herman.——ACADEMY OF MUSIC (Thomas G. Leath, lessee): The Prince of Tatters 26; business fair. W. H. Crane presenting David Harum 29, 30.

PETERSBURG.—ACADEMY OF MUSIC (William K. French, mgr.): Harris-Parkinson Stock co. Jan. 26, 27 in Lost in Egypt and A True Kentuckian; good business. A Night at the Circus 5. Winchester 11. Leon Herrman 12.

FREDERICKSBURG.—OPERA HOUSE (Goldsmith and Hirsh, mgrs.): Harris-Parkinson Stock co. Jan. 26-31 canceled. The Poor Mr. Rich 5. College Dramatic Club (local) 6.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, mgr.): When Knighthood Was in Flower Jan. 23; S. R. O. Arizona 28; fair house.

NEWPORT NEWS.—ACADEMY OF MUSIC (Harry Bernstein, mgr.): Al. H. Wilson Jan. 26; full house. William H. Crane 29.

DANVILLE.—ACADEMY OF MUSIC (O. A. Neal, mgr.): A Merry Chase Jan. 24; good business. Arizona 29.

SOUTH BOSTON.—HILL'S OPERA HOUSE (W. D. Hill, mgr.): A Merry Chase Jan. 26; good house. Mabel Paige 2-4.

HARRISONBURG.—ASSEMBLY HALL (W. A. Braithwaite and Co., mgrs.): Ruth (local) 2.

ROANOKE.—ACADEMY OF MUSIC (Leath and Wells, lessees): Al. Wilson Jan. 30.

SUFFOLK.—CITY HALL THEATRE (Elam and Jones, mgrs.): The Poor Mr. Rich Jan. 30 canceled.

WASHINGTON.

SPOKANE.—THEATRE (Dan L. Weaver, mgr.): Captain Jinks Jan. 19, 20; large business. The Wrong Mr. Wright 21, 22; good attendance. David Warfield 23, 24; crowded houses.——AUDITORIUM (Harry C. Hayward, mgr.): Human Hearts 19-21; large attendance.

WALLA WALLA.—NEW WALLA WALLA THEATRE (Charles F. Van De Water, mgr.): Weary Willie Walker Jan. 23 to fair business. Down by the Sea 24 to good house. Gordon-Shay Grand Opera co. 26.

WHATCOM.—BECK'S THEATRE (A. R. Jewett, mgr.): The Tyranny of Tears Jan. 19; business fair. A Devil's Auction 20; full house.——BELLINGHAM OPERA HOUSE (J. H. Steager, mgr.): Dark.

NORTH YAKIMA.—LARSON'S THEATRE (John Pressler, mgr.): The Wrong Mr. Wright Jan. 20 to good business. David Warfield 22 to $700 house. Human Hearts 23 to fair business.

WEST VIRGINIA.

WHEELING.—COURT THEATRE (H. B. Franklin, mgr.): Grace George Jan. 26; large audience. Francis Wilson 28; S. R. O. German Theatre co. 27, 28; well patronized. Mildred Holland 30. Winchester 31. The Stock 3, 4.——GRAND OPERA HOUSE (Charles A. Poisier, mgr.): Just Struck Town 22-24; fair business. The Great White Diamond 25, 26; good business. Only a Girl 27-29. The Fatal Wedding 2-4. The Eleventh Hour 5-7.

WESTON.—CAMDEN OPERA HOUSE (George V. Fletcher, mgr.): Winchester Jan. 20 to good business. The Game Keeper 23. The Heart of Chicago 2. A Desperate Chance 5. The Bells of New York 6. The Three Musketeers 9. Hearts Matter 11. The Minister's Son 13. Porter White's Faust 18. A Bunch of Keys 20. The Middleman 27.

HUNTINGTON.—THEATRE (Joseph R. Gallick, mgr.): Gypsy Jack Jan. 21; good house. Old Arkansaw 22; small business.——ITEM: M. R. Rice, owner of theatre, arrived 19 and will remain here permanently. He expects to assume control of his house next season, as Mr. Gallick's lease expires in July. Large improvements will be made.

PARKERSBURG.—CAMDEN THEATRE (Rosenstein Brothers, mgrs.): The Chaperons Jan. 19; crowded house. Keller 20; large audience. The Fatal Wedding 27; fair house.——AUDITORIUM THEATRE (W. R. Kemery, mgr.): Bennett-Moulton co. 19-24 to large audiences. Gypsy Jack 26; small house.

MORGANTOWN.—SWISHER'S THEATRE (H. L. Swisher, mgr.): A Hidden Crime Jan. 21 to good house. A Desperate Chance 22 to capacity. Mildred Holland 26 to capacity. The Game Keeper 27; good audience. Gypsy Jack 29. On the Suwanee River 30.

MARTINSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, mgr.): Louis J. Russell in The Middleman Jan. 26; fair business. Gus Sun's Minstrels 29. Three Musketeers 3. Porter J. White 12. Conroy and Mack 16-21.

MARTINSBURG.—CENTRAL OPERA HOUSE (A. F. Lambert, mgr.): Where is Cobb Jan. 26 canceled. Heart of Chicago 28; S. R. O. A Merry Chase 31. Gettysburg Glee Club 2. The Belle of New York 9.

GRAFTON.—BRINKMANN OPERA HOUSE (Charles Brinkmann, mgr.): The Fatal Wedding Jan. 24 (return) to S. R. O. Winchester 27 to S. R. O. A Merry Chase 2. Wilson Theatre co. 9-14.

BLUEFIELD.—ELKS' OPERA HOUSE (A. H. Laird, mgr.): A Millionaire Jan. 26; good house. Harris Parkinson co. 6-14.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, mgr.): Old Arkansas Jan. 21; fair house. Gypsy Jack 22.

WEST UNION.—SMITH'S OPERA HOUSE (S. P. Smith, mgr.): The Game Keeper Jan. 30.

WISCONSIN.

APPLETON.—THEATRE (Jack Hoeffler, mgr.): The Rivals Jan. 21; large audience. Foxy Quiller 24 to large house. The Evil Eye 25 to full house. Hilda Thomas 26 canceled. Adelaide Thurston 30. King Dodo 2. The King of Tramps 6. The Pride of Jarnico 11. Monte Cristo 13. A Runaway Wife 21. The New Minister 24. The Wrong Mr. Wright 26. Down by the Sea 28.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): Foxy Grandpa 20; large house. The Storks 22 broke the house record. A Hoosier Daisy 27 to fair house. U. T. C. 2. Adelaide Thurston 4. The Long Dramatic co. 5-7. Sporting Life 9. A Mother's Love 12. Gaskill Stock co. 16-18. The Man in the Iron Mask 23. The Span of Life 26.

FOND DU LAC.—CRESCENT OPERA HOUSE (F. B. Huber, mgr.): Foxy Quiller Jan. 22; S. R. O. The Fisherman's Daughter canceled. A Texas Steer 29. Adelaide Thurston 31. Joseph Murphy 3. King Dodo 6. The Bride of Morocco 12 (local). Captain Jinks 21.

GREEN BAY.—THEATRE (John B. Artmann, mgr.): Florodora Jan. 16; S. R. O. The Liberty Belles 17; packed house. The Moonshiner's Daughter; good business. Richard Golden in Foxy Quiller 20 to S. R. O. A Texas Steer 23. John Griffith 1. Joseph Murphy 5. King Dodo 7.

WATERTOWN.—TURNER OPERA HOUSE (R. A. Neuman, mgr.): The Jeffersons in The Rivals Jan. 23; good house. King Dodo 1. Adelaide Thurston in Cosy Corners 3. Sporting Life 6. Our New Minister 15.——CONCORDIA OPERA HOUSE (C. Otto, mgr.): Dark.

NEENAH.—THEATRE (Jack Hoeffler, mgr.): Jesse James, the Bandit King Jan. 15 to capacity. Evil Eye 24 to packed house. Adelaide Thurston in Cosy Corners 29. King Dodo 3. Monte Cristo 14. Gaskill Stock co. 16-21.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, mgr.): Gaskill Stock co. Jan. 19-21 in Through the Breakers, The City of New York, and Woman Against Woman. Foxy Quiller 23; good house. A Texas Steer 1.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, mgr.): Adeline Thurston Jan. 28; good house. The Moonshiner's Daughter 4. John Griffith 7. Captain Jenks of the Horse Marines 9. King Dodo 13. The Wrong Mr. Wright 18. Down by the Sea 24.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (Peter L. Myers, mgr.): Foxy Quiller Jan. 20; good business. The Storks 22; large house. King Dodo 23. The Girl and the Judge 30. At Cosy Corners 2. The Bostonians 5.

STEVENS POINT.—NEW GRAND OPERA HOUSE (William Moll, mgr.): William W. and Joseph Jefferson, Jr., in The Rivals 23. The Moonshiner's Daughter 10.

PRAIRIE DU CHIEN.—METROPOLITAN THEATRE (V. M. Smrcina, mgr.): The Man in the Iron Mask Jan. 19 to small business. Down Mobile 20 to large audience.

MARINETTE.—SCOTT OPERA HOUSE (W. H. Rudolph, mgr.): Dark.——ITEM: Manager Rudolph is in Chicago, arranging for a $15,000 improvement to the Scott.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, mgr.): The Rivals Jan. 22; large audience. Himmelein Stock co. 23-31 opened to crowded house in Captain Impudence. King Dodo 4.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, mgr.): Sterling Opera and Concert co. to good house. Down Mobile 23 to fine house.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, mgr.): Down Mobile Jan. 27; large gallery. The Rivals 29. King Dodo 31.

EAU CLAIRE.—GRAND OPERA HOUSE (C. D. Moon, mgr.): San Toy Jan. 24; packed house. Joseph Jefferson, Jr., in The Rivals 26; fair house. Priscilla Opera (local) 3.

GRAND RAPIDS.—GRAND OPERA HOUSE (J. G. Hamilton, mgr.): A Texas Steer Jan. 26; large audience.

WAUSAU.—GRAND (C. S. Cone, mgr.): The Rivals Jan. 24; good house. A Texas Steer 25; fair house. Adelaide Thurston in At Cosy Corners 28.

KENOSHA.—RHODE OPERA HOUSE (Geo Rhode, mgr.): A Hoosier Daisy Jan. 20 to S. R. O. Down Mobile 1.

MERRILL.—BERARD OPERA HOUSE (Emil Knorr, mgr.): A Texas Steer Jan. 26; house very good. John Griffith in Macbeth 5.

WAUPACA.—CITY OPERA HOUSE (R. J. Havenor, mgr.): Macbeth 3.

BARABOO.—GRAND OPERA HOUSE (F. E. Shults, mgr.): Dark. Local Jan. 28.

WYOMING.

LARAMIE.—NEW GRAND (William Marquardt, mgr.): The Burglar and the Waif Jan. 19 to good business. Pickings from Puck 27. Robert Downing 30.——OPERA HOUSE (H. E. Root, mgr.): Martin's Concert and Picture Show 19-21 to good business. The Irish Pawnbrokers 24; good audience. The Peddler's Claim 2. Ole Olson 3. The Game Keeper 16. The Gambler's Daughter 23.

RAWLINS.—OPERA HOUSE (Louis Schalk, mgr.): The Burglar and the Waif Jan. 20; fair house. Pickings from Puck 26. Robert Downing in The Gladiator 29.

CHEYENNE.—TURNER HALL (Paul Bailey, mgr.): Wiedemann's Show Jan. 19-24. Orpheum Show 29.

CANADA.

LONDON, ONT.—GRAND OPERA HOUSE (A. H. O'Neil, mgr.): Nathan Hale Jan. 22; fair performance. Julius Grau Opera co. in The Wizard of the Nile and El Capitan 23, 24; fair business. An American Hustler 26; fair house. Dan Daly in The New Clown 29. Martin Harvey in The Only Way 30. Quinlan and Wall's Minstrels 31. William Owen in The School for Scandal 2. The Wild Rose 3. Alberni Concert co. 4. York State Folks 6. The Burgomaster 9.——LONDON OPERA HOUSE (Alex Harvey, mgr.): Dark.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): McCutcheon and Hills Stock co. in The Octoroon Jan. 20, 21. The Private Secretary 22-24, and The Golden Giant Mine 26 to good business. Lord Chumley 28-31. Sherlock Holmes 2-4. Madame Albani co. 26 to large house.——CARLETON STREET AUDITORIUM: Edward F. Davis' U. T. C. 26; overflowing house.

OTTAWA, ONT.—RUSSELL THEATRE (P. Gorman, mgr.): Martin Harvey in The Only Way Jan. 26, 27 (two capacity. T. H. Sullivan 28-31. Dan Daly 2-4. The Wild Rose 5-7. Quinlan and Wall's Minstrels 9-11. The Burgomaster 12-14.——GRAND OPERA HOUSE (J. B. Spencer, lessee): Bennett Parden 26-28; business fair. A Montana Outlaw 29-31.

KINGSTON, ONT.—GRAND OPERA HOUSE (W. C. Martin, mgr.): The Two Schools Jan. 22; good house. T. H. Sullivan in The Bonnie Brier Bush 27 to S. R. O. Martin Harvey in The Only Way 28. Dan Daly in The New Clown 2. The Wild Rose 3. Alberni 6. Quinlan and Wall's Minstrels 10. The Burgomaster 13.

CHATHAM, ONT.—GRAND OPERA HOUSE (F. H. Brison, mgr.): An American Hustler Jan. 23 to crowded house. Julius Grau Opera co. 26 presented El Capitan to large audience. William Owen 30. Robert Mantell 16. Pittsburg Orchestra 18. A Sister's Love 20.

GUELPH, ONT.—ROYAL OPERA HOUSE (C. L. Blanton, mgr.): Howard Kyle in Nathan Hale Jan. 23 canceled. An American Hustler 28. Julius Grau Opera co. 30. The Wizard of the Nile 2. The School for Scandal 7.

ST. THOMAS, ONT.—NEW GRAND OPERA HOUSE (George Stacey, mgr.): An American Hustler Jan. 23; fair house. The Wizard of the Nile 27; large audience. Quinlan and Wall's Minstrels 30. William Owen 3.

QUEBEC, ONT.—JACQUES CARTIER HALL (L. Bertin, mgr.): Lillian Tucker co. will close its twelve weeks' engagement Jan. 31; business has been fair. Royal Comic Opera co. will open in Said Pasha 2.

WINNIPEG, MAN.—THEATRE (C. P. Walker, mgr.): The Bostonians Jan. 20, 21 in Maid Marian and Robin Hood; S. R. O. Daniel Sully 23, 24. Captain Jinks 30, 31. Charles B. Hanford 2, 3.

WOODSTOCK, ONT.—OPERA HOUSE (Charles A. Pyne, mgr.): Julius Grau Opera co. in El Capitan Jan. 26; fair house. Quinlan and Wall's Minstrels 2. The Burgomaster 16.

BRANTFORD, ONT.—STRATFORD OPERA HOUSE (Abbot Brothers, mgrs.): Nathan Hale Jan. 21; poor audience. An American Hustler 30.

PETROLIA, ONT.—VICTORIA OPERA HOUSE (Dunlop and Hatchcroft, booking agents): William Owen in The School for Scandal Jan. 29.

OSHAWA, ONT.—OPERA HOUSE (J. W. Babcock, mgr.): Dark.

LINDSAY, ONT.—Alf W. Roberts' Concert Jan. 27; good house. Willis Brothers Feb. 26-28.

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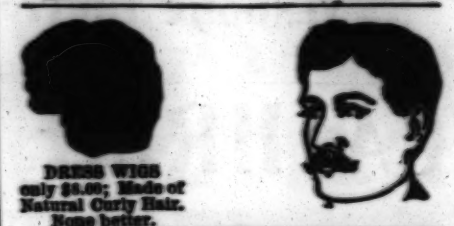
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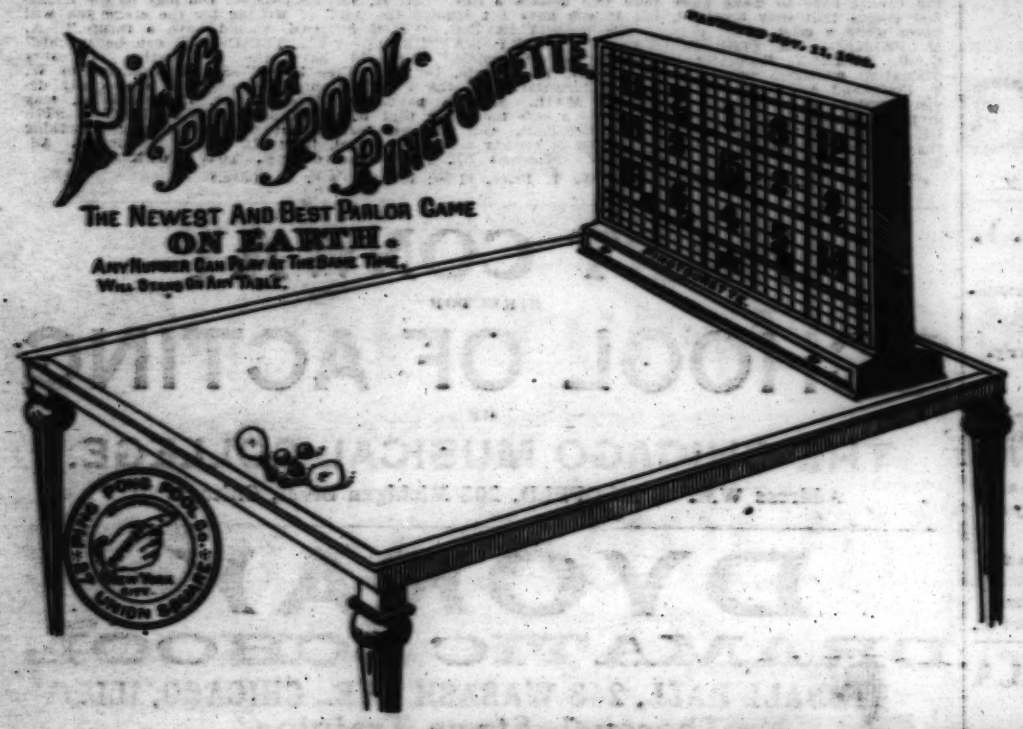

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